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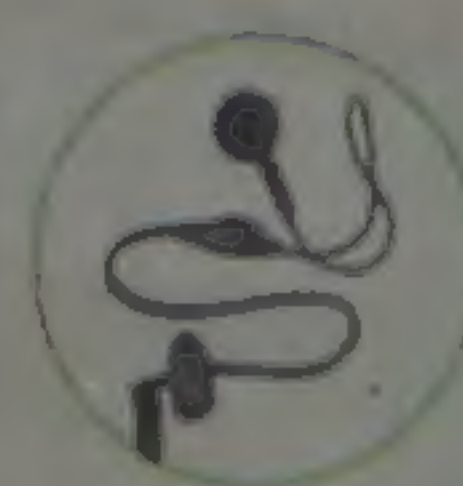
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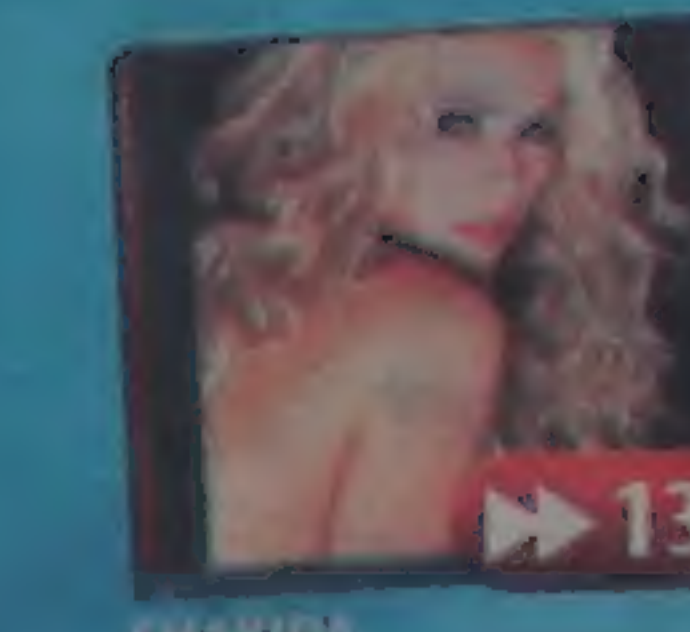
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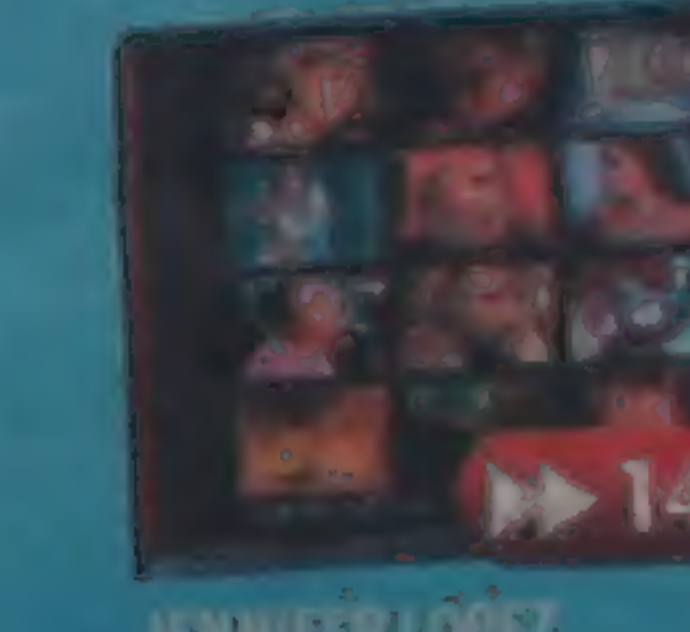
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yourVUE

What colour is your parachute?

I honestly believe the issue Jennifer Bauduy made into an issue in your May 2 Media Jungle column ["Parachute journalism," which dealt with journalists putting the safety of their sources at risk while reporting on volatile situations in foreign countries] isn't really an issue at all.

Let's pretend just for a moment that foreign journalists don't actually exist. Think of all the information that could potentially save millions of lives that would never get out because local media might not be allowed to publish it.

Ask yourself honestly—if you were in a hostile situation and you had information that could potentially bring about some good, would you even think twice before making sure that information got out? If someone doesn't do it, who will?

Without the freedom of the press,

what freedom does the world have?

Before going to the press, most people probably already know they could be in for some personal trouble. The Afghan man in Bauduy's story escaped his country, but what about his family and their friends? Have they had troubles because of his actions? How many would tell you his sacrifice wasn't worthwhile? I would guess very few. —JENNIFER BARRETT, EDMONTON

Seeing stars

I have a bet with my friend's fiancé that I'm hoping you can settle. He thinks that the items in the "Asterisk" column are true, but I'm positive that they're completely made up. We have this argument every week and it's getting ridiculous—we're shouting at each other now and I think there might be violence unless we can get a definitive answer from the source. (It doesn't help the situation,

either, that my friend says she doesn't want to take sides in the argument and just goes into the other room whenever we start debating the subject.)

So, anyway, we've decided to make a bet, and the loser has to take all three of us out for an expensive dinner. Myself, I absolutely refuse to believe, for instance, that Alex Trebek once recorded an album of Latinized versions of Cream songs, so I'm feeling pretty cocky. But tell me for once and for all, who's paying for dinner? Is the Asterisk real or fake? —CATHY RICHARDSON, EDMONTON

First of all, let me tell you that I customarily receive a 20 per cent commission on all wagers revolving around Vue Weekly. I think the least I can expect from the three of you is a dinner invitation. (Personally, I like seafood.)

Second, much as I hate to destroy the powerful mystique that surrounds the weekly Asterisk column, it is completely fake—and your friend's fiancé would have realized that if he had simply, you know, followed the asterisks and read the note at the bottom of each column that reads "They have the ring of

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Alex Trebek: spicy Latin songster, or pasty-white Canadian know-it-all?

truth to them, but that's it!"

You win. Try not to gloat too much over the dinner table; if you start choking, no one will Heimlich you. —Ed.

Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (Vue Weekly, 10303-108 Street, Edmonton, AB, T5J 1L7), by fax ((780) 426-2889) or by e-mail (letters@vue.ab.ca). Preference is given to feedback about articles in Vue Weekly; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.

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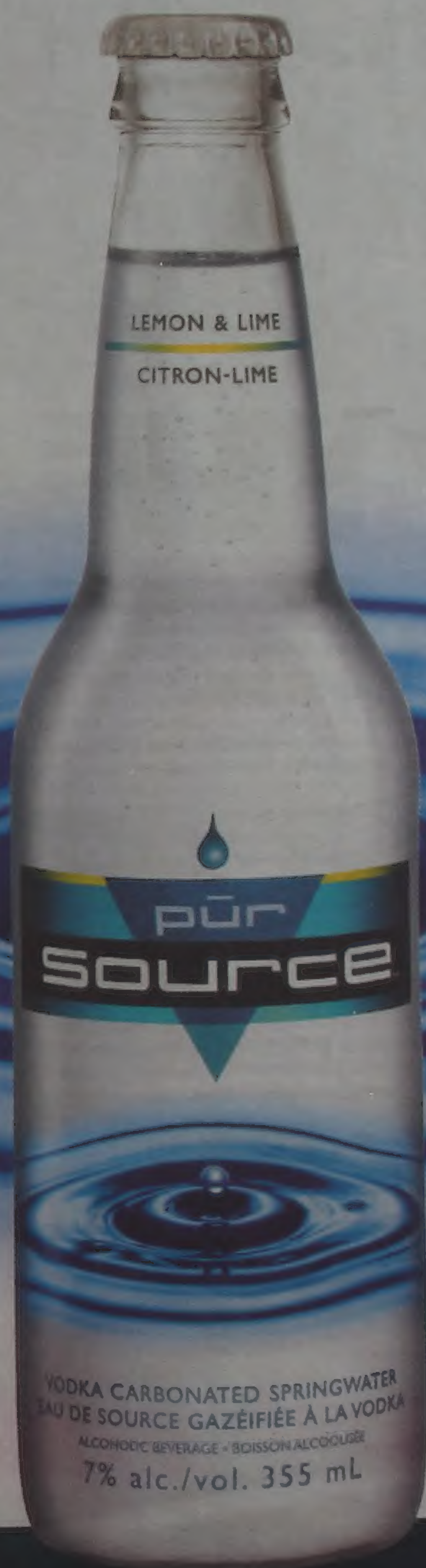
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My interest is de-flagging

An eco-activist shares a few log entries from a recent anti-clearcutting mission

By TREVOR KING

As we pulled into Prince George, my back and neck twisted and contorted from 12 hours of Greyhound comfort, I was happy to see that people still scrawl SLAYER onto bus seats with heavy black markers. Now that the sun was up, I glimpsed the usual roadside clearcuts. My spirits were still high, though, because this trip was different than most of my bus rides. On this trip from Edmonton to the coast, I'd finally be doing something about clearcuts. For the next two weeks I'd be joining the Forest Action Network (FAN) on their ongoing campaign to remove the flagging tape from trees marked for doom in projected cut-blocks.

In 1996 FAN purchased a 37-foot 1963 fishing trawler named *Starlet* to help them prevent clearcutting along the central B.C. coast around Bella Coola, where one of their offices is located. *Starlet* has been sailing up and down the shores of the Great Bear Rainforest ever since, allowing different crews of volunteers to carry out a variety of efforts to halt unsustainable logging operations. FAN has been a strong force in protecting many areas from devastation. One of their achievements includes successfully pressuring Home Depot to promise to take old-growth wood off their shelves, using tactics like international days of action, Internet campaigns, lock-downs, banner hangs and—a personal favourite—commandeering in-store intercoms.

FAN's focus this year is exposing the lack of enforcement of the B.C. government's one-year-old moratori-

um on logging in pristine areas of the Great Bear Rainforest (see www.fanweb.org for background). In areas that have no reason to be flagged for cutting, FAN is working to take down the flags that are used to mark the boundaries of intended cut-blocks. The goal is to remove the "litter" and set back efforts to clearcut.

garbage truck and boardwalks instead of roads—to seek support for our actions from the community. It's important for FAN to build relations of solidarity and to recognize the autonomy and wishes of the First Nations. The Nuxalk and Heiltsuk Nations have good ties with FAN, but relations with the Gitga'at are still

weird.

Before I left, my friend Yoav cautioned me about what to do if I ran into a logger in the woods. He said that, unlike bear encounters, it's okay to run and probably not a great idea to scream. He said what works for him is dropping to his knees with both hands clasped above his head like Captain Kirk prepping for the old double-fisted karate chop and making loud chewing noises. He said loggers might sniff, poke around and grunt for a while but will usually wander off muttering.

Nature boy

I didn't get to test Yoav's advice because there weren't any loggers anywhere near this area—just their survey tape. In fact, I don't think I've ever been so far away from everyone else in the world. It was really something to bask in the deafening quiet of the birds and babbling brooks. What a thrill it was to take a big whiff of air without a hundred toxins entering my lungs. The trip was quite a nature getaway. We had dolphins playing in our bow wake, seals poking heads up to watch us with curiosity 24/7, eagles, deer and even wolves tracking our snowshoe prints. FAN could make some extra cash giving eco-tours if they weren't so swamped trying to save nature from non-existence.

Over the course of our short trip, we collected three huge garbage bags full of flagging tape from future logging roads and cut-blocks. I was happy that this meant three fewer bags in the forest. At the end of our trip, before Texas Joe headed south to pick up five more volunteers and to research the fish farming issue, I asked him about his post-action thoughts. He stressed the importance of building coalitions between communities and the symbolism of de-flagging. But most memorable were his sentiments on direct action and even property damage when all other channels are exhausted. If the almighty dollar is the priority of multinationals worried about quarterly gains and endless growth, at the same time that our government "representatives" are not representing anyone except big business while ignoring petitions and letter writing, then, Joe felt, the next best course of action is to target the money at the root of it all, the belly of the beast.

He then made a reference to the ski resort that was being built in Vail, Colorado in 1998 despite huge public resistance. After all other means of protest failed, after token public forums took place and were ignored and the construction went ahead regardless, the Earth Liberation Front (www.earthliberationfront.com) torched the place, leaving a \$12 million message for those who ignore the masses: "If you build it, we'll burn it." (See abcnews.go.com/sections/us/DailyNews/eco_activists.html for the full story.)



For Hartley Bay, deflagging may be a clearcut solution to logging

In the end this leaves FAN with bags and bags of fluorescent ribbon. One suggested use for this ribbon is to flag the yards of certain CEOs and so-called environment ministers.

Hartley working

I spent 11 days with three others on the *Starlet*. Also on board were Texas Joe the skipper, Monica from FAN Victoria and Greg from FAN Bella Coola. We started our journey north at a mighty seven knots (12 km/h) toward Princess Royal Island with hopes of liberating an area of its flagging. The island belongs to the Gitga'at Nation, so we stopped into a Gitga'at reserve called Hartley Bay—a tiny town of 200 with a shed for their fire department, an ATV for a

pretty fresh. So we spent a few days in and around Hartley Bay building trust and friendship by drinking tea, making small talk about hockey and our boat and eventually drafting a written agreement.

Such negotiations take time and are still being developed, so we headed south to Bella Bella, located in Heiltsuk territory. We had de-flagging to do. After getting the necessary maps, consultation and support, we headed up Spiller Channel to an area around Ingram Lake. We spent four days there bushwhacking intense and lovely terrain, trying to remove as many flags as possible. All four of us carried pepper spray in case of encounters with bears. It would be my first time on the giving end and it felt pretty

opinion

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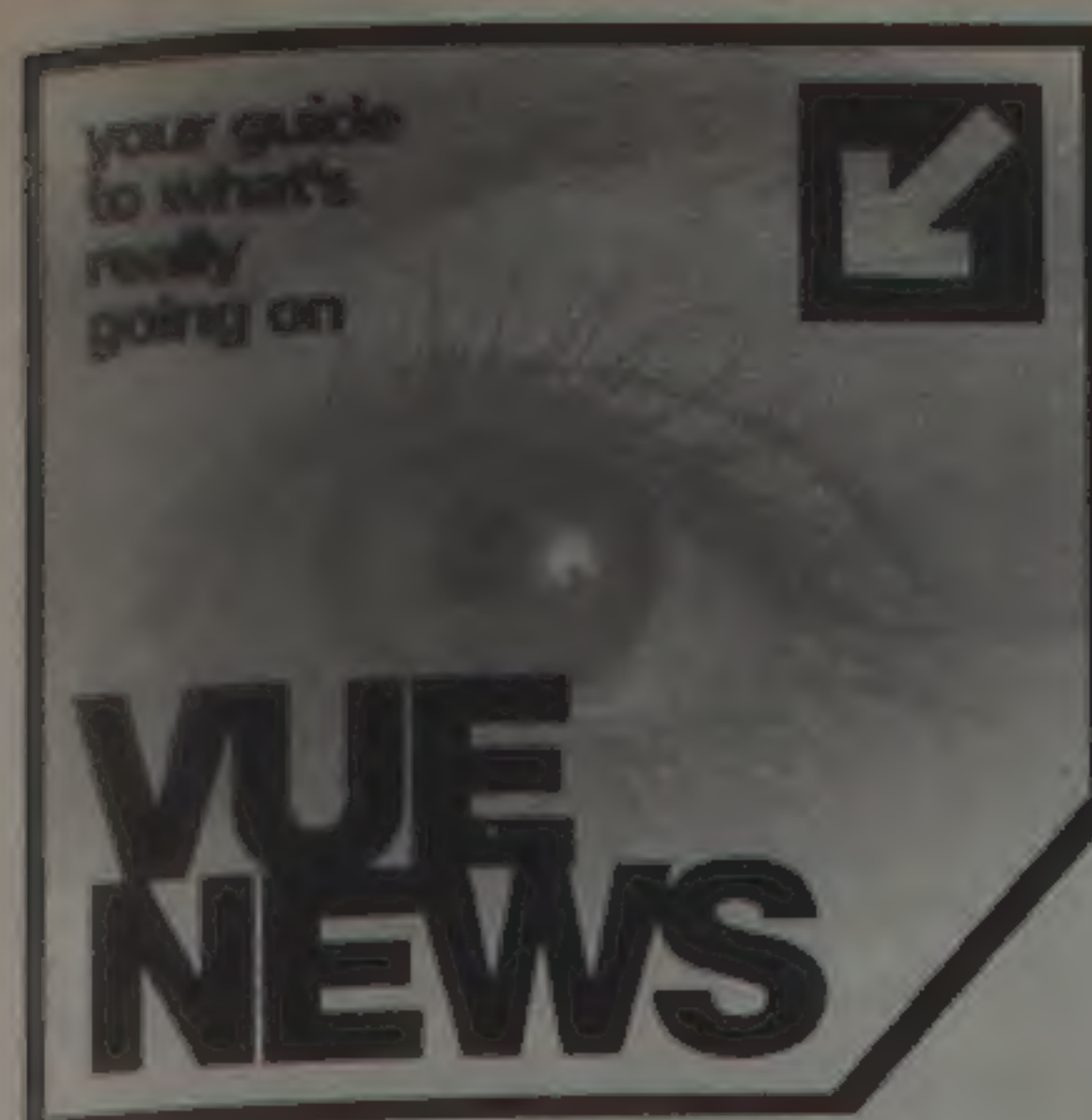
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DRUGS

Stiffness in the joints?

Talk about getting burned on a bad dope deal. Federal health minister Anne McLellan revealed last week that Canada's first government-sanctioned pot-growing operation spent \$6 million to grow a bunch of bad weed, much to the chagrin of the more experienced pot growers in British Columbia.

Operating in an abandoned mine in Flin Flon, Manitoba, Prairie Plant Systems, a fruit tree grower who won the tender to be our government's supplier of medicinal marijuana, produced 185 varieties of pot, each with different potencies—not a good thing when the potency of your crop needs to be reliable and consistent. Imagine if you're given a prescription of marijuana for cancer pain management; one week, your supply is fine and the next you can barely generate a buzz.

This development comes as no surprise to B.C. growers, who warned the government that something like this could happen. The problem is the government's policy of using a mixed bag of seeds captured in police busts. Even though B.C. seed suppliers were willing to offer their strains and expertise to the operation, the government forbids the growing of medicinal marijuana using illegally obtained seeds.

A Health Canada spokesman said they expected their first batch to be useless and would use the experience to narrow down seed selection to produce high-quality pot. Meanwhile, people who actually need pot for medical reasons must risk criminal charges by relying on "illegal" sources. If this weren't a textbook example of misguided government policy-making, you'd think that someone must have been smoking something to come up with it. —WAYNE ARTHURSON

TRENDS

Fall down, go boomers

Seems like the baby boomer generation is feeling a little down. Statistics Canada reports that suicide rates have jumped almost 10 per cent because more people over the age of 40 are taking their own lives—according to StatsCan, suicide rates for that generation jumped by almost 25 per cent while rates for teens (mostly kids of baby boomers) dropped by six per cent in the same year.

Whether this was just a one-year spike or a continuing trend is debatable. But some experts, including David Masecar, head of the Canadian Association for Suicide Prevention, say the trend will continue as the boomers age. The lack of job security for aging boomers is difficult for some, he says. And the last time there was such a big spike in the suicide



rate was in the '70s and '80s, when the same generation was in its teens.

Also, Masecar says, the lack of a national strategy on suicide prevention may also be playing a role. Many other developed countries, like Australia, Britain, Norway and even the United States, have developed national strategies to prevent suicide while Canada lags behind. A report on a national suicide prevention strategy, commissioned by Health Canada, recommended developing models based on other programs but the report has been gathering dust since 1998. (Alberta and Quebec have their own prevention strategies but Quebec's is underfunded. Alberta's program was considered highly innovative when it began, but has suffered greatly due to budget cuts.) —WAYNE ARTHURSON

ENVIRONMENT

I melt for you

A note to all you stock market players out there: you may want to consider investing in a liferaft company or two at the rate things are going in Antarctica.

On Monday, the National Ice Center (NIC) in Washington, D.C. released satellite photos of an iceberg measuring 124 miles long and more than 19 miles wide that has broken off of Antarctica's Ross Ice Shelf in the southeast quadrant of the continent, making it the largest new iceberg in the Southern Hemisphere since a berg measuring 170 by 25 miles left home in March.

The latest iceberg, labelled "C-19" because of its status as the 19th berg to break off in its particular quadrant since the NIC began tracking in 1956, came as no surprise to Antarctic ice researchers. Charles Stern, a professor emeritus at the University of Wisconsin, told *USA Today* that the crack that eventually split off C-19 "has been there about as long as people have been going to Antarctica. In 1987, I saw it from an icebreaker."

Still, the increasing regularity with

which the Ross Ice Shelf is disintegrating is raising some eyebrows. C-19 is the fourth gigantic berg to originate from the area in the past two years, and the second new berg in the month of May alone. According to solcomhouse.com, this is the largest single event in a series of retreats by ice shelves in the peninsula over the last 30 years, and the retreats are attributed to a strong climate warming in the region. The rate of warming is approximately 0.5 °C per decade, and the trend has been present since at least the late 1940s. Overall in the peninsula, the extent of seven ice shelves has declined by a total of about 13,500 km² since 1974.

Regardless of the increasing evidence of global warming and its effects on our polar ice caps, some experts remain optimistic. Ted Scambos of the U.S. Snow and Ice Data Center in Boulder, Colorado doesn't think that we should get too worried about the total disintegration of the Ross Ice Shelf anytime soon; he told *USA Today* that it would take a warming trend as extreme as the one in the Antarctic peninsula at least 50 years to bring it to the threshold of breaking up entirely. Scambos also feels that the icebergs will serve as "a great lab experiment. We're seeing something that doesn't have a lot of global consequences but serves as a glimpse of what's going to happen elsewhere in areas that do have a lot of global consequences in the future."

Thanks, Ted. Very comforting. —CHRIS BOUTET

MONEY

The cost in the machine

OTTAWA—Maverick Saskatchewan-based NDP MP Lorne Nystrom is urging the federal government to monitor the service charges foisted onto customers by the big banks a lot more closely.

Nystrom warns that because so many teller services are being replaced by bank machines, customers are being gouged thanks to user fees. Because so

many of the banks' own machines in convenience stores and gas stations across the nation are being replaced with the high-service-charge "white label" machines, many customers in isolated areas may have no choice but to use these machines, which can charge over \$3 per transaction. And the Imperial Bank of Commerce is replacing some of its machines with white-label machines (administered by Amicus) that still carry the CIBC's logo.

Because service charges can move well past the \$3 mark (\$1.50 to \$1.75 to the bank in service charges, and usually a \$1.50 "convenience fee" for the white label machine's owner), Nystrom warned that customers could be paying a 15 per cent surcharge on a simple \$20 withdrawal. And that's when the government has to come in and protect consumers' rights.

"Banks' profits have increased dramatically this past decade," warned Nystrom. "The Big Six domestic banks have seen their profits continuously increase from \$2.9 billion in 1993 to \$9.6 billion in 2000 and close to \$10 billion in 2001. In that same year, the highest-paid bank CEO in Canada made enough money in one year to employ 800 tellers. Now that electronic banking machines are replacing human tellers' services, the banks can afford obscene executive salaries. More than anybody, bank CEOs understand why it is highly profitable to replace people with machines."

Nystrom is urging that the Liberals force the banks to justify their service charges in front of the Financial Consumers Agency of Canada, a federally-funded watchdog group. His tirade comes on the heels of an Industry Canada report which warned consumers that white-label machines are sucking millions out of the economy on an annual basis; it found that 35 per cent of Canadians are using the white label machines, and just under 10 per cent of us are using them more than six times a month. —STEVEN SANDOR

VUEpoint

By CHRIS BOUTET

High school preferential

Just in case you weren't getting enough lame pseudo-studies extolling the virtues of privatization in your diet, the Fraser Institute in Vancouver has released a study of high schools throughout Alberta that has drawn the conclusion that private schools are better than public schools.

On Sunday, the Fraser Institute released their Report Card on Alberta High Schools 2002, much to the chagrin of education experts and critics who feel the report is misleading, narrow in focus and purposely calibrated to discredit the public school system and pave the way for private education. It's an entirely reasonable charge, considering the criteria upon which the study was based.

In compiling their ranking of more than 270 schools throughout our province, the Fraser Institute considered an incredibly broad spectrum of contributing factors that make a school more successful and enjoyable, such as the average diploma exam mark, the percentage of failing marks on diploma exams, students' marks during the regular school year and the number of courses taken per student. Apparently, the authors of the report seem to think that a school's average grade is the primary factor that parents should consider when choosing a high school for their kids.

If marks are all that count, of course private schools will come out on top—their doors only open for the finest of academic achievers. As well, because of this ridiculously narrow system of ranking, schools actually lose points by focusing on vocational or fine arts programs, neither of which have a diploma exam. The study also fails to consider the socio-demographic makeup of the schools in question, putting otherwise perfectly serviceable schools at the bottom of the list just for having disadvantaged or English as a Second Language students in their system. The top-ranked high school in the study, Edmonton's Old Scona, doesn't have any of these "problems," so it's clearly the best school in the whole province.

Nonetheless, a study containing such overt bias shouldn't be much of a surprise coming from the Fraser Institute. This is the same organization that puts out nonsense like their April 18 Environmental Indicators study, which purports to "shatter the common misconception that environmental quality is deteriorating in Canada," or my personal favourite, a gem of a study released Tuesday entitled "Corporate Capital Tax: Canada's Most Damaging Tax." Indeed. Way more damaging than any of the taxes I pay.

So if you plan to spend the summer figuring out which high school is right for you, ignore the meaningless report and stick to that old, time-tested method of secondary school selection: pick the one that's closest to your house. ☹



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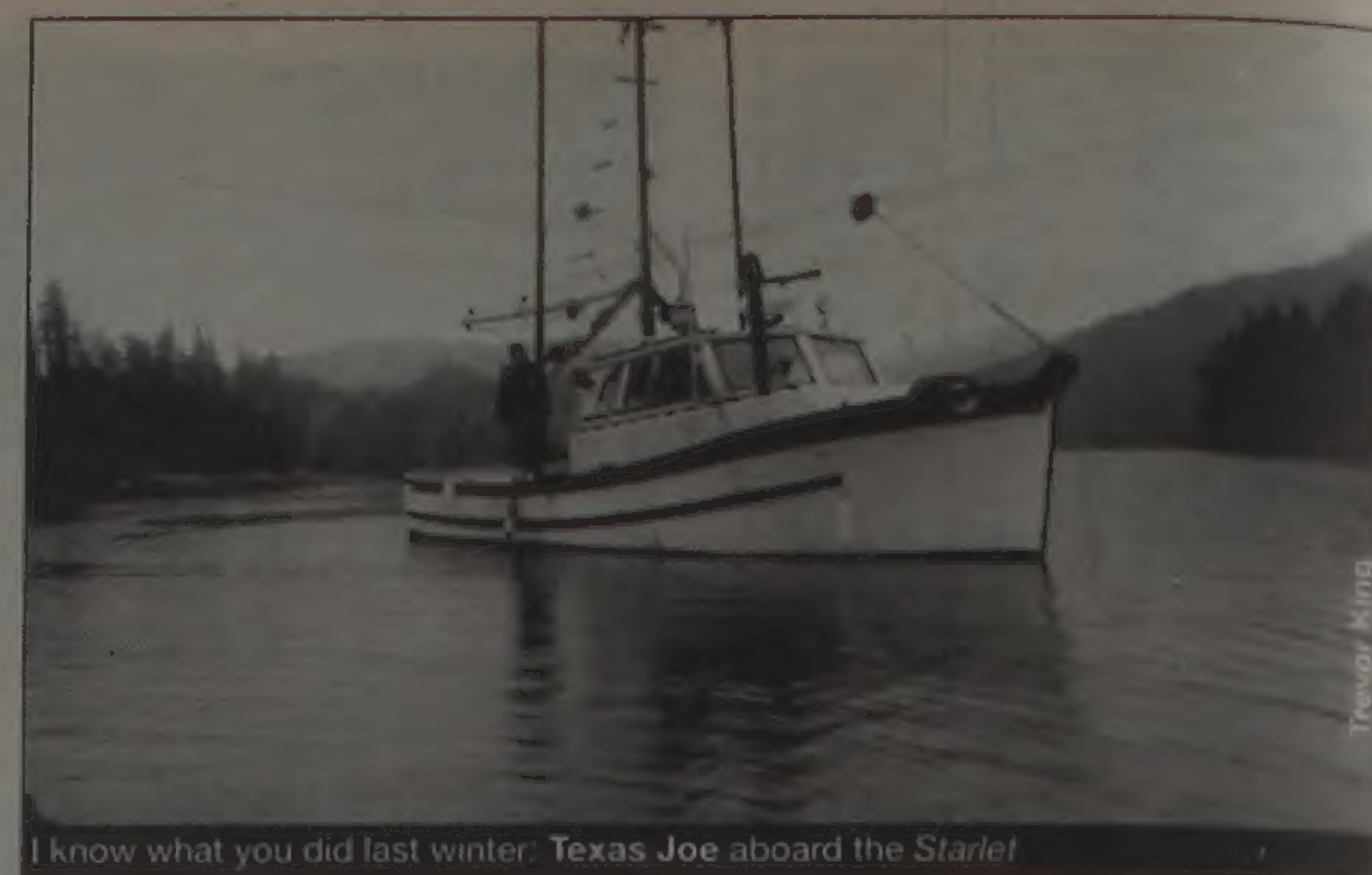
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Anti-clearcutting

Continued from page 6

Violent crimes

Terms like "violence" and "riot" are used in Canada to describe broken windows, graffiti-covered storefronts and blockades comprised of people holding hands. I've heard a lot lately about "violence" and whether there will be violence in Kananaskis this June when the G8 meets. Activist Jaggi Singh says, "There are violent people coming to Kananaskis. They are well-armed, organized and motivated. Those violent people are the leaders of the G8." Nations like the U.S. and Canada are bombing civilians, imposing deadly sanctions (Iraq), ensuring cuts to spending on health and education here and in the Third World, gassing people in their homes (Quebec City), selling arms to genocidal regimes (Indonesia, Turkey), selling off resources to corporations who are sucking the earth



I know what you did last winter: Texas Joe aboard the Starlet

dry (Western Forest Products, whose flags we were removing, to name just one of the thousands). Protecting property and profits seems more important than protecting people and the planet we live on.

My thoughts are with FAN and the Starlet crew as they continue rocking the boat. Whether people are pulling flags off trees or disrupting

the G8, these direct actions are crucial. Because as long as our democracy is manipulated by unaccountable big business, I'm grateful that there are committed people sacrificing their time and compromising their own safety to fight for sustainability, social justice and real democracy. And I'm not going to just clap and cheer—I'm going to help. ♡

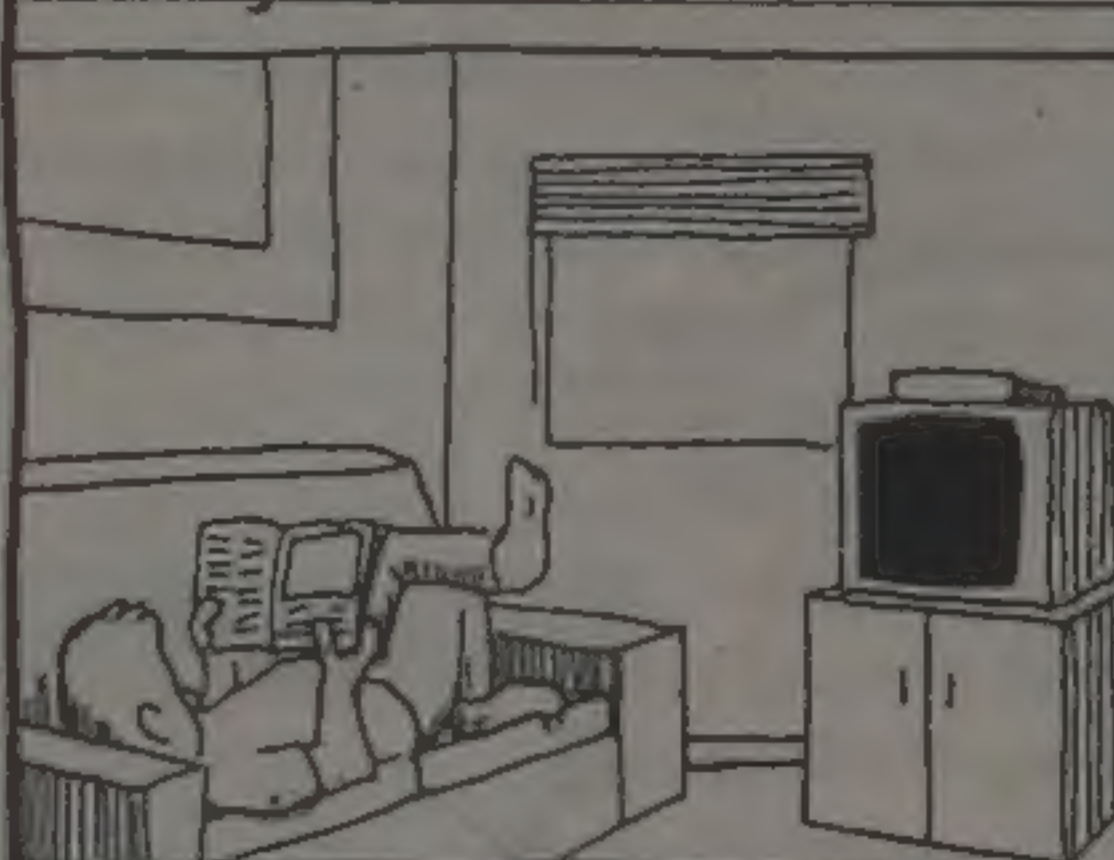
TOM the DANCING BUG

May 16. In the middle of N.Y.P.D. Blue, cable goes out. There is bad Reseption where I live, so I go to bed EARLY.



"Flowers for Trinitron"

May 17. Cable still out. Woke up better rested than usual. Great day at work, then met a friend and then brought home some magazines.



by Ruben Bolling

May 18. Cable still out. I feel great, though. I went jogging after work and then went to the library to get some books. Began reading.



May 19. After dinner with some friends I hadn't seen in a while, I finished reading East of Eden. I spent the rest of the evening contemplating humanity's inherent nature. Cable still out.



May 20. I began volunteering at a homeless shelter. I met another volunteer there, Jill, who seems very nice. Cable still out.



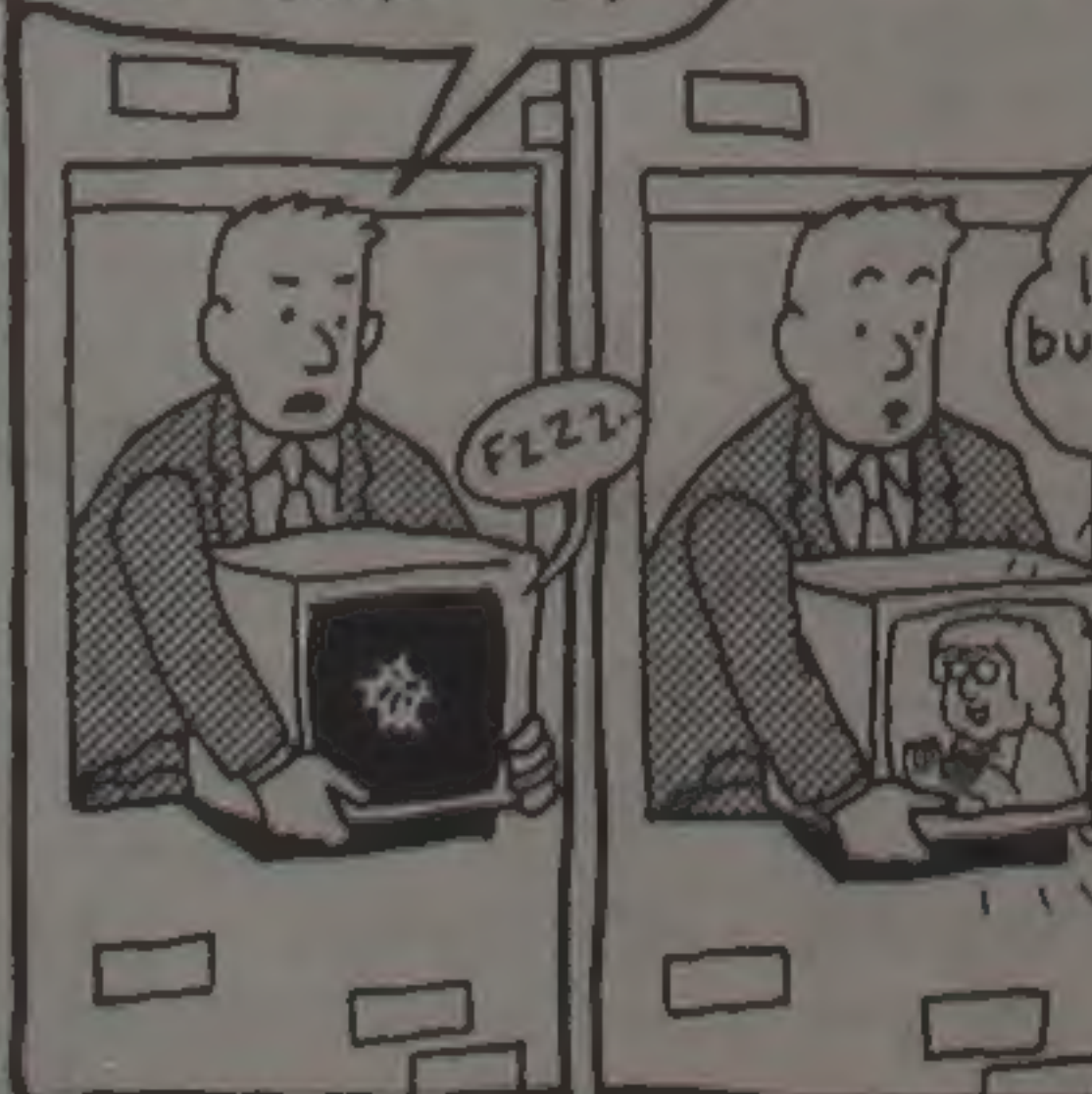
May 21. I'm sending out resumes in an attempt to escape my current dreary employment. I finished Chapter 3 of the novel I've started writing, and my first date with Jill was delightful. Cable still out.



May 22. I feel as though a fog has been lifted and I'm living for the first time! I never realized that television was such an insidiously stifling presence...




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May 23. Big day! On Home Improovment. Al almost took a job in another city, but then HE didn't.



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Cactus Ed's prickly legacy

Edward Abbey
 throws a monkey
 wrench into all
 attempts to explain
 him away

By TAI MOSES

Edward Abbey has been dead 13 years and we still don't know what to make of him.

His fans and his foes alike are still arguing over Abbey's literary merits or lack of them, marveling at his singular personality, grumbling about his propensity to blur the line between fact and fiction and in general deconstructing him in hopes that his contradictory legacy can be squeezed into some category.

All this bickering has inspired a cottage industry of memoirists, biographers and hagiographers who have done their damndest to solve the riddle of Abbey. In 1994 James Bishop came out with *Epitaph for a Desert Anarchist: The Life and Legacy of Edward Abbey*. That same year, David Petersen saw fit to air much of Cactus Ed's dirty laundry in *Confessions of a Barbarian: Selections From the Journals of Edward Abbey 1951-1989*. There have been a few other books along the way. But the first definitive biography appeared just last year: James Cahalan's *Edward Abbey: A Life*, which did a superb if protracted job of researching Abbey's entire time on the planet and doggedly putting to rest some of the more spurious claims made about him.

The newest Abbey book is *Adventures With Ed: A Portrait of Abbey*, a memoir by Abbey's great friend Jack Loeffler. Loeffler was one of the band of brothers who spirited Abbey's body away after his death in Oracle, Arizona and buried him, wrapped in a sleeping bag, in an undisclosed spot in the desert, thereby fulfilling

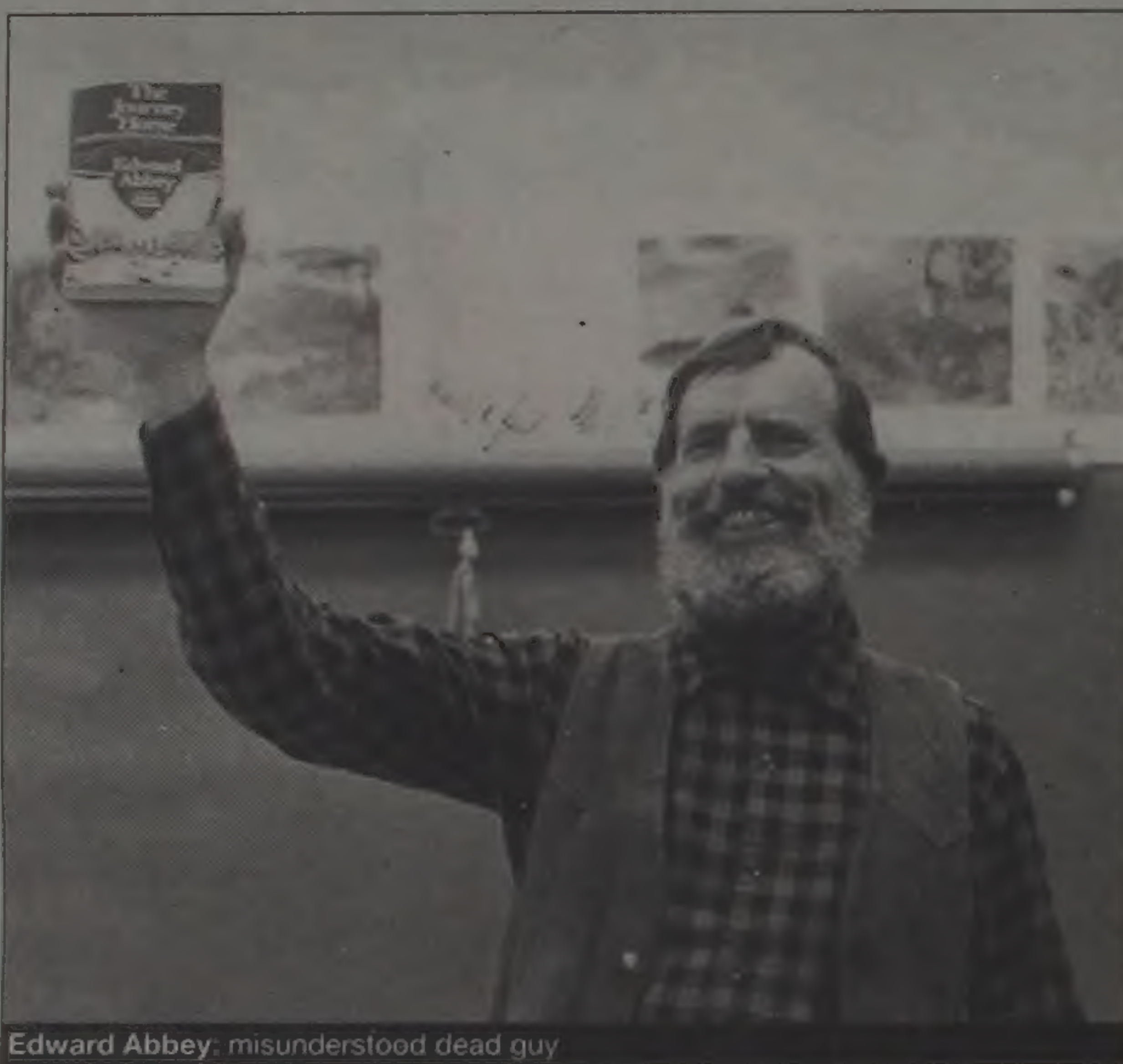
Abbey's last wish: to become fertilizer. Loeffler's book is a somewhat guy-centric chronicle, but, perhaps more than any previous account, it captures Abbey's spirit.

Abbey is probably best known for his 1975 novel *The Monkey Wrench Gang*, a rollicking eco-adventure story in which dynamite and acetylene torches figure

largely in the protagonists' efforts to defend a wilderness "cursed with a plague of diggers, drillers, borers, grubbers; of asphalt-spreaders, dam-builders, overgrazers, clear-cutters and strip-miners." *Monkey Wrench*

tion of the wildernesses and wastelands of the Southwest, where he lived for 42 of his 62 years, remains unmatched. In one of his most famous books, the 1968 nonfiction chronicle *Desert Solitaire*, Abbey dubbed the desert "a world of light. The air seems not clear like glass,

but colored, a transparent, tinted medium, golden toward the sun, smoke-blue in the shadows. The colors come, it appears, not simply from the background, but are actually present in the air itself—a vigintillion microscopic particles of dust reflecting the sky,



Edward Abbey: misunderstood dead guy

was quickly adopted as the manifesto of radical environmentalists and is credited with inspiring the movement that became Earth First! (although Abbey never officially endorsed the group).

But Abbey was also an eloquent prose stylist whose literary celebra-

the sand, the iron hills."

Valley George

I was captivated by these sentences when I first read them. I was 20 years old, living in Death Valley, and I had just befriended a desert

denizen named George who had a tattered library containing many of Abbey's books. In his cabin, locked in a metal trunk, he also owned a small arsenal of firearms.

George had come to the desert to wait for the revolution. He was prepared to wait a long time. When the industrial state finally collapsed, he told me, these weapons would come in handy and I had better learn to use them. I was fascinated by and a little wary of George's anarchist politics, but in sparsely populated regions, I figured, you couldn't be too picky about your friends.

One day, George and I hiked deep into the desert in search of the grave of Jean LeMoigne, a pioneer who had expired in the area a century ago and by all accounts was buried out there somewhere. The sun was scorching hot. When we stopped to rest, George took his copy of *Desert Solitaire* out of his knapsack and read aloud: "The finest quality of this stone, these plants and animals, this desert landscape is the indifference to our presence, our absence, our coming, our staying or our going. Whether we live or die is a matter of absolutely no concern whatsoever to the desert."

As we hunted for traces of the pioneer's burial site, Abbey translated the landscape with the rhythm of his prose, his wonder at the natural world, his indignation at human encroachment. We found a jumbled pile of stones and decided that it was the last resting place of the unfortunate LeMoigne. George took a photograph. Several months after I left Death Valley, I plucked a card out of my mailbox. It was a picture of a mound of stones in the middle of a sun-bleached wasteland. On the back George had scrawled, "Not Jean LeMoigne's grave."

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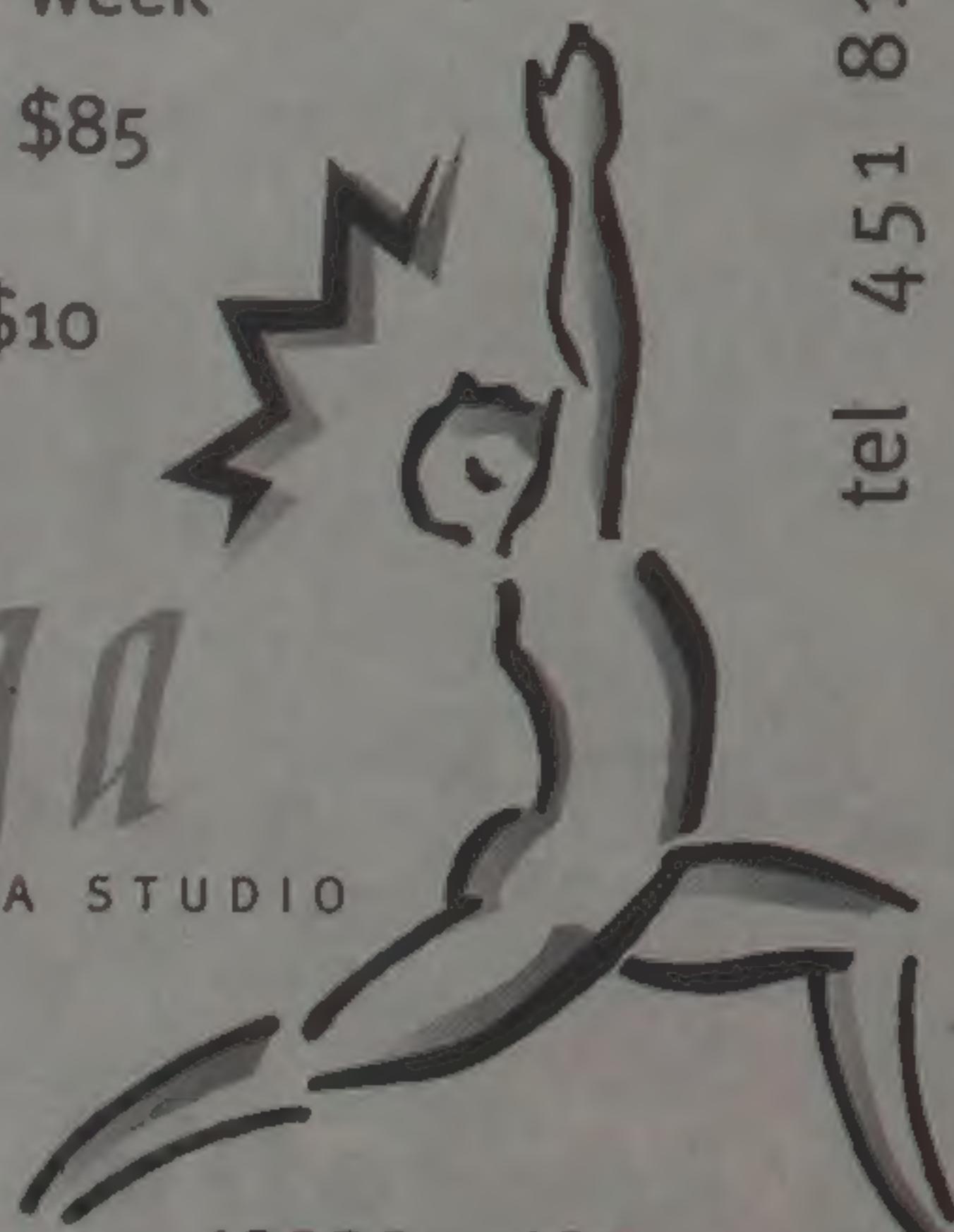
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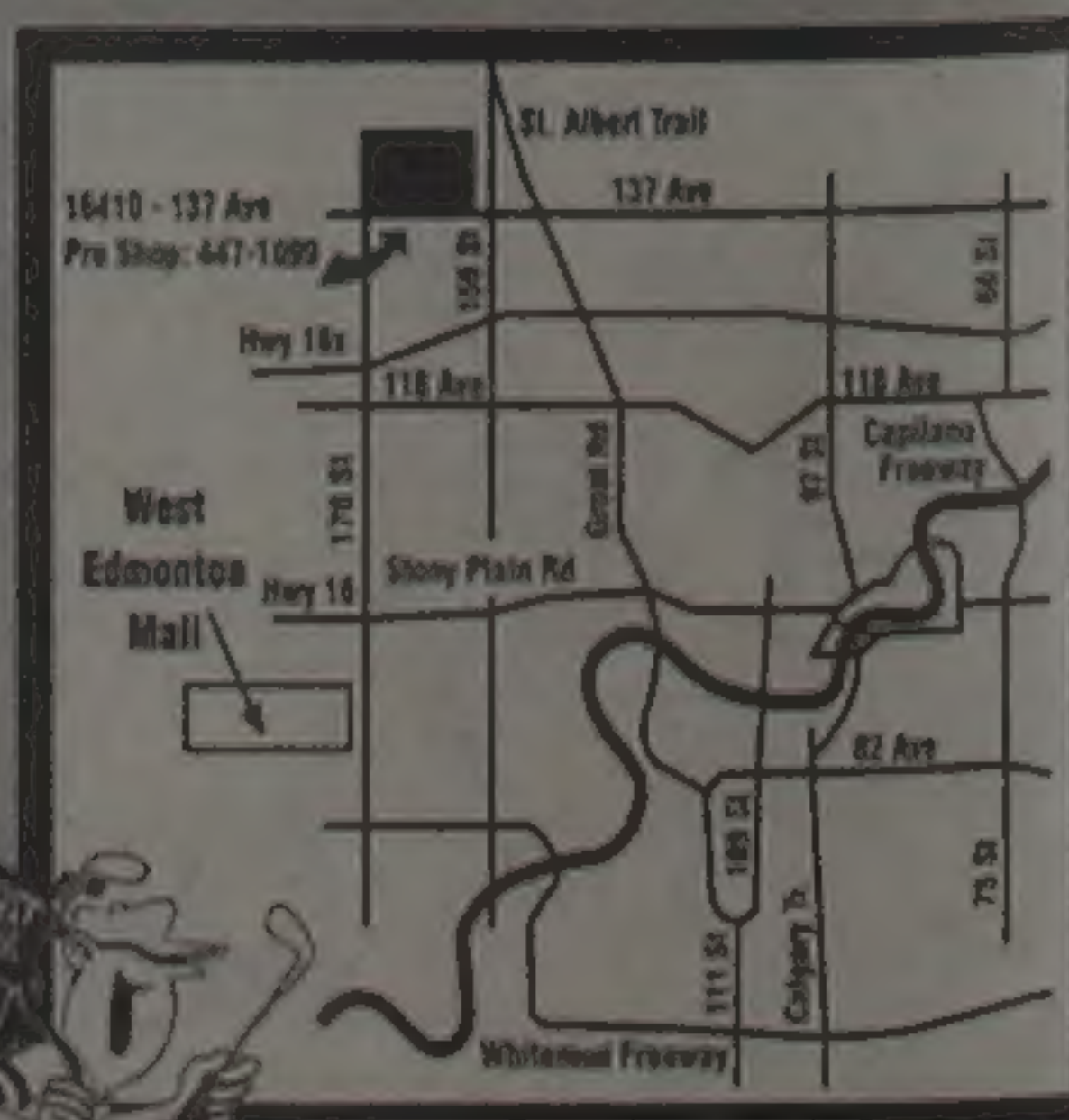
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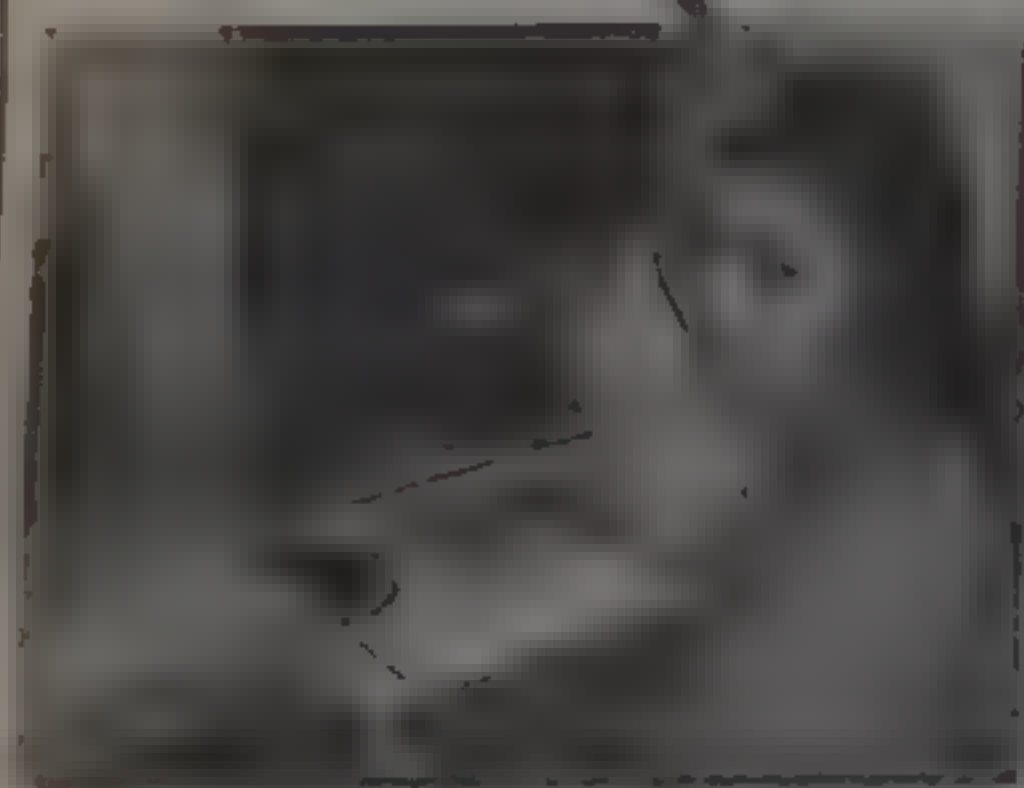
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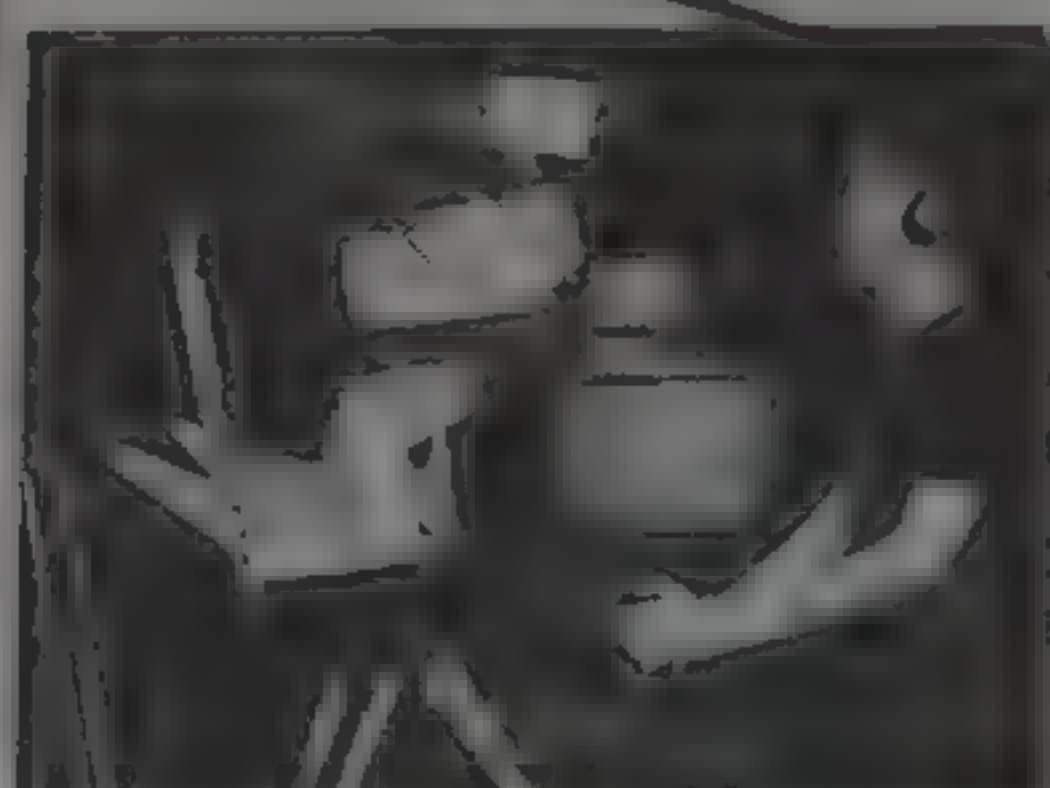
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THREE DOLLAR BILL



truth and
opinion
about
gay life

BY RICHARD BURNETT

Going once, going twice

There are plenty of folks stateside who aren't thrilled Montreal out-and-out won the 2006 Gay Games over lesser bids from Atlanta, Los Angeles and Chicago. And they're pointing fingers, claiming Montreal offered a \$100,000 (U.S.) bribe to win the Games, a charge so ludicrous I feel like giving them the finger back.

"A cheque shown by Montreal organizers during that city's winning bid presentation [last October] to host the 2006 Gay Games," the Atlanta-based *Southern Voice* newspaper reported on March 29, "was 'shocking,' 'unethical' and risks reducing the bid process to 'an auction,' according to members of the organization that produced Atlanta's unsuccessful pitch to host the games."

"It comes across as an auction saying [the Games] go to the highest bidder," Bill Philbrick, legal counsel for Atlanta Games Inc., told the *Voice*. "Everyone is afraid to use the word, but it looked to me like a bribe."

Well, in the wake of the 1976 billion-dollar summer Olympics, if anyone can recognize a bribe, it's Montrealers. This was no bribe. After discussing Canadian government financial support for the 2006 games at the Federation of Gay Games convention in Johannesburg last October, Montreal bid presenter and Olympic gold medallist Mark Tewksbury held up a cheque and said, "With these guarantees, Montreal is ready to submit a payment of U.S. \$100,000 as a license fee advance deposit."

"If I thought waving a cheque would have won us the Games, I would have waved the largest cheque," Margaret Archer, head honcho of the failed Atlanta bid, told me last week. "I could have waved a \$200,000 cheque. I don't think [what Montreal did] was just in bad taste, I think they were very serious about it at the time. If you listen to the video of the presentation, they say they are willing to give a deposit today."

"I think it was a contributing factor to induce people to vote for them. And it worked," Al Petras, co-chair of Chicago 2006, told *Outsports.com*, the Los Angeles-based website that first reported this non-story, and with shocking glee. "The money from Montreal helped."

"[The cheque] was unsavoury," Shirley Cramer, head of the Los Angeles 2006 committee, told *Outsports.com*. Los Angeles, of course, was so organized that the city actually started with two competing bids. Still, Cramer says, "Los Angeles 2006 certainly wouldn't have done it that way. Of course they were trying to influence the vote."

But Montreal organizers say the \$100,000 offer would only be a down payment on the \$655,000 (U.S.) fee the FGG charges bidders to host the Games. "The cheque was a prop for dramatic effect," says Montreal 2006 secretary Jean-François Perrier, Tourisme Montreal. "It was torn up afterwards and thrown out. No cheque will be given until we sign the contract with the Federation, which we are negotiating. They will then tell us how much our first payment will be. We've told them we can pay up to \$100,000 for our first payment."

Archer is having none of that. "I would like to see if they would have still won if they hadn't done that," she says, still clearly peeved Montreal had the best bid. As Perrier himself says, "They're just sore losers."

And no wonder: the 2006 games will be Montreal's biggest sporting event since the 1976 Olympics. The Montreal bidders budget the Games at \$20-million, expect 15,000 athletes, a million spectators and well over \$150 million in economic spin-offs. Moreover, as I first reported in this column last October, with the financial meltdowns of the Gay Games in New York City in 1994 and Amsterdam in 1998, and with Sydney looking like it will three-peat this November, Montreal's sound, secure and well-financed bid for the 2006 Games was clearly the FGG's best bet for stability.

In other words, what all this *Outsports.com*-fuelled controversy boils down to is sour grapes. I know, because I remember the reaction in 1997 when Montreal lost the 2002 games to Sydney. "If it had been a business decision," Montreal 2002 co-prez Christian Bolduc bitterly told me at the time, "Montreal would've won the Games."

Well, this time Montreal won. For the also-rans who really haven't put their best foot forward here, let me recall the infamous Coca-Cola billboard at the 1996 Atlanta Summer Olympics which read, "You don't win silver." ☹

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Edward Abbey

Continued from page 10

Naughty by nature

In new-millennium environmentalism, the politics of consensus has replaced the politics of cranky confrontation. I'm all for consensus—it just makes for some bland reading. Contemporary nature writing is a carefully cultivated landscape that can be counted on to provide lovely imagery, spiritual epiphanies and even extraordinary adventures, but little in the way of combustible opinions.

Abbey, on the other hand, could always be counted on to stir up a good fight. Among his tips on desert etiquette, which greatly inspired George, Abbey advised, "Always remove and destroy survey stakes, flagging, advertising signboards, mining claim markers, animal traps, poisoned bait, seismic exploration geophones and other such artifacts of industrialism. The men who put those things there are up to no good and it is our duty to confound them."

The Abbey lovers and the Abbey haters, the apologists and detractors, have all contributed to the inevitable mythmaking of a man who had already pretty successfully created his own myth. Depending on who you talk to, Edward Abbey comes either festooned with an ill-fitting halo or wearing cartoon horns and a forked tail.

One of the most accurate—albeit unintended—descriptions I've ever read of the man can be found in his own essay "The Great American Desert," in which he catalogues the hazards of the indigenous plants: "venomous, hooked, barbed, thorny, prickly, needled, sawtoothed, hairy, stickered, mean, bitter, sharp, wily and fierce."

Abbey didn't fit easily into any camp. His outspoken opposition to immigration and gun control, for instance, didn't sit well with his liberal admirers. He wanted to strengthen America's borders, maintaining that to admit a steady stream of additional human beings into the U.S. would only hasten its material downfall and further endanger its fragile nat-

ural resources. An essay he wrote called "Immigration and Liberal Taboos" was rejected in turns by *The New Yorker*, *Harper's*, *The Atlantic Monthly*, *the New Republic*, *Newsweek* and *Mother Jones*. When it was finally published in the *Phoenix New Times*, it was greeted with howls of protest, among them a letter from fellow naturalist and writer Gretel Ehrlich, who called Abbey "arrogant, incoherent, flippant, nonsensical, nasty and unconstructive."

He wasn't ignorant of the economic and political reasons that impel people to flee Central and South America. He stubbornly maintained that nonintervention was the best policy. Let the uprisings begin, Abbey declared—he was all in favor of healthy revolution—outside the borders of the U.S. "The one thing we could do for a country like Mexico," he wrote, "is to stop every illegal immigrant at the border, give him a good rifle and a case of ammunition, and send him home."

Being branded a bigot didn't boost Abbey's standing among Sierra Clubbers, who praised Abbey's keen descriptive eye and dedication to wilderness preservation, but were already a tad jumpy about his "Keep America Beautiful—Burn a Billboard" approach to activism. And people didn't know what to make of a preservationist who was known to casually toss beer bottles out the window of his pickup as a protest against the highways that crisscrossed his deserts.

Wendell Berry got it exactly right when he said that Abbey was not an environmentalist but an autobiographer—in other words, no matter what he wrote, fiction, nonfiction, polemic or poem, he was always Edward Abbey. Berry bestowed upon Abbey the highest praise any artist can have: that he was always interesting.

Fond of a pond

One of my favorite haunts in Death Valley was a briny little pond I had discovered hidden among the tamarisks off Route 190. The pond was ringed by hummocks of salt grass and pickleweed, and its tepid waters were home to schools of the silvery pupfish that are native to Death Valley.

George had hiked into the desert to shoot cans and plot future coups and I had custody of Abbey's book *Abbey's Road* (probably the only copy for 100 miles in any direction). I sat in the pond—it was only a foot and a half feet deep—and read while pupfish nibbled at my toes.

In that collection of essays, he writes of his travels in Mexico, where he encounters the Tarahumara Indians, a culture that's been screwed by both the advances of civilization and its attempts to "save"

them. "Throw out the teachers, the missionaries, the government doctors and public health technicians; close off the roads and stop the road building; stop the logging; shut down the mines; burn down the hotels; tear up the airstrips; throw out the totalitarian fanatics from so-called Third World politics; ban all tourists, including us; and let these people alone. Leave them alone." That's vintage Abbey right there: he always said a good writer was a political writer—one who dared to speak

the truth, and make him or herself useful to society

Despite a loyal following of readers, Abbey's literary efforts were often met with critical silence. He was too scornful and unrefined; he made the establishment uncomfortable and he in turn continued to offend and scandalize. Over a long and outspoken literary career, Abbey was accused of every "ism" in the book including elitism, iconoclasm and

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Edward Abbey

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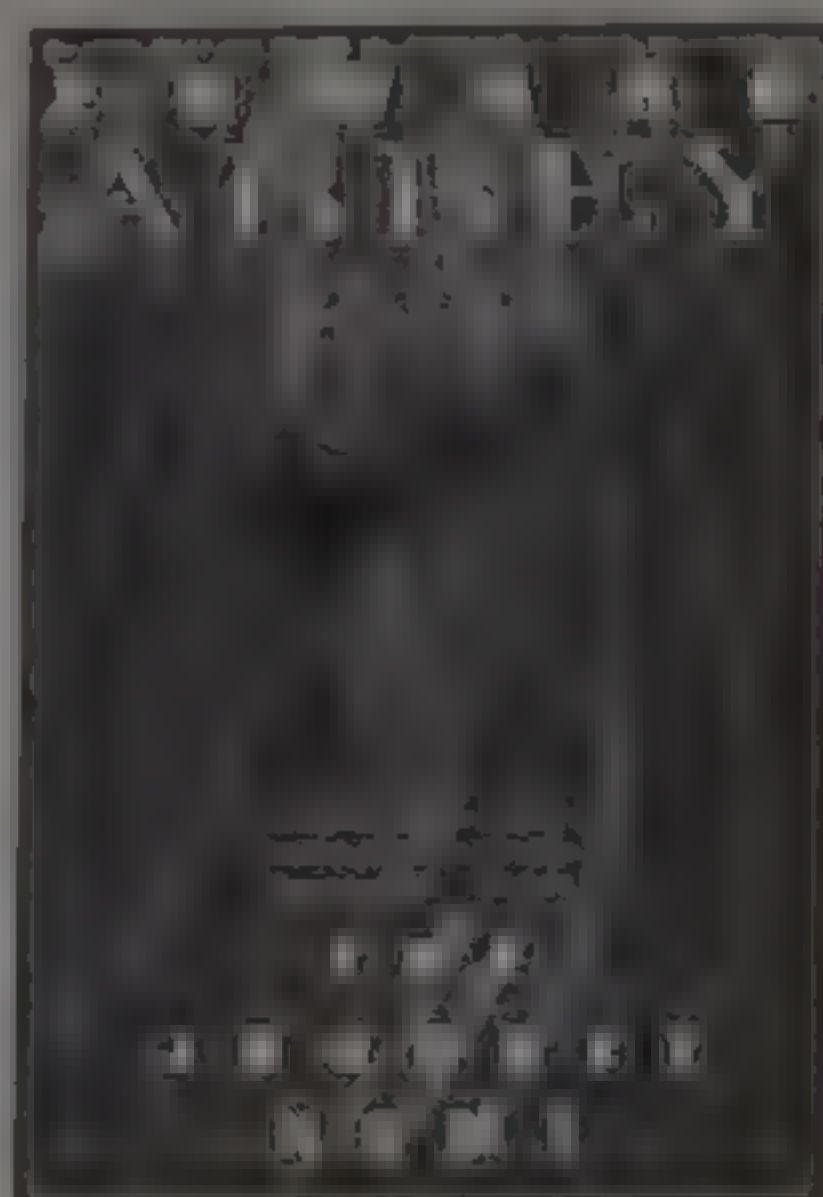
sexism. Arrogance and xenophobia were thrown in for good measure. "The author of this book should be neutered and locked away forever," wrote one reviewer of *The Monkey Wrench Gang*.

"While not ignored," Abbey retorted, "my books are greeted with what I must recognize as a coolness verging on outright frigidity, particularly by the doctrinaire buzzsaws of chickenshit liberalism."

Abbey's code

A dozen years passed before I got back to Death Valley for a visit. When I made it to Furnace Creek, I walked up Route 190 looking for the pond where I had spent so many happy hours with the pupfish. But

the pond was gone. The entire spring was gone; they had encased it in a pipe. All that remained was a dry dimple in the sand, filled with debris and a single desiccated palm frond, brown and bent, like the wing of some prehistoric bird.



It was a depressing spectacle. Next to the environmental depredations of two centuries, the loss of one small pond was of not much consequence, but to me it seemed a symbol of something important; a small, beautiful thing that existed now only in memory, like so many other small things—species of birds, insects, plants.

Then I remembered something that cheered me a little, which is this: nature always bats last. Abbey was a tireless defender of wilderness, but he was also confident that the human flair for destruction would ultimately pale beside wind,

water and time. "Men come and go, cities rise and fall, whole civilizations appear and disappear—the earth remains, slightly modified," he wrote. Or as John Vogelien, the protagonist of Abbey's 1962 novel *Fire on the Mountain*, put it, with his creator's distinctive insouciance: "I figure in 40 years civilization will collapse and everything will be back to normal. I wish I could live to see it."

Abbey was that rare romantic idealist who was also supremely practical, in part because he refused to waste time on what he called the "misty empires of obsolete mythology" (i.e., religion). That didn't mean he could stop railing against the cancer of unchecked development; it just helped keep things in perspective.

No matter what people think of Abbey's politics, he has much to offer environmentalists of all

stripes—from apolitical Nature Conservancy stewards to Earth First! militants. "Do not burn yourselves out," he wrote. "Be as I am—a reluctant enthusiast, a part-time crusader, a half-hearted fanatic. Save the other half of yourselves

and your lives for pleasure and adventure. It is not enough to fight for national land and the west; it is even more important to enjoy it. While you can. While it's still there.... Enjoy yourselves, keep your brain in your head and your head firmly attached to the body, the body active and alive, and I promise you this

much: I promise you this one sweet victory over our enemies, over those deskbound men with their hearts in a safe deposit box and their eyes hypnotized by desk calculators. I promise you this: you will outlive the bastards." ♡



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lifestyle

Extra-Sensory perception

Affordable, stylish streetwear at Mode Sensory Gear makes perfect Ill Logik

By DAVE JOHNSTON

Being fashionable isn't cheap. Staying ahead of the curve can cause some serious damage to your credit card, unless you're the one setting the trends down on the street. It's the place where most designers seek inspiration for their high-priced creations, looking for the people who are finding flair in the discount bins and thrift shops. And one of street couture's biggest influences has been hip hop, which is built upon the idea of recycling elements of urban life into something new and original.

It's what inspired Jesse Morrison

and a few of his friends to start Mode Sensory Gear 15 months ago. "It was a gradual process to come around to making Mode Sensory," he explains. "We love hip hop culture, but we wanted to do something that would include everything out there. We just didn't really see it happening."

Mode Sensory Gear's primary focus was fashion. "A lot of street

experienced designers and a resident photographer—takes care of the retail shop and the design operation, which also looks after mural design and production. The store also provides gallery space and supplies for local artists and consignment of independent music and clothing made by local musicians and designers.

This weekend's show at New City Suburbs, Ill Logik 2, celebrates Mode Sensory Gear's first anniversary and will unveil their largest collection yet, spanning lines for both men and women. "It's comfortable multi-functional streetwear," he says. "It's stuff you can wear anywhere, whether it's for a run or going out to a club."

Ingenious flytrap

The women's line has a sporty theme that still retains an air of femininity. Pieces incorporate grating

fashion

clothing you find in the shops is really expensive, and when you break it down, the cost to make it is only a fraction of what you pay," Morrison says. "We wanted to make stylish, quality clothing that was affordable."

The company set up shop downtown in a second-story office space near the Legislature at 9912-109 St. Here, a staff of six—Morrison, Clayton Lowe, Rick Brennan, a pair of

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style "aerosol art," silk-screens and durable fabrics. Two special pieces are a jersey dress and a top with a flytrap. "It's a Velcro halter-top with a specially lined hood," Morrison explains. "It can be worn either as an open-back or open-front piece. It's a fantastic design."

For men, the clothing is geared toward athletic use, primarily with breakdancing in mind, including designs for tracksuits. However, the line also includes several pieces that could lean toward formal wear, including a unique pair of dress pants and a mandarin-style denim overcoat. "That's probably one of the most formal things we've created for men," Morrison says. "It's something that you could even wear to a wedding."

True to the diverse spirit of Mode Sensory Gear, the Friday night run-

way event will include a silent auction, displays of urban and graffiti art, traditional and urban dance and spoken-word and live hip hop performances. Advance tickets are \$7, and may be purchased either at Mode Sensory Gear or Networks Café. You also have the choice of paying \$10 at the door or \$7 with a food donation for the Edmonton Food Bank. A portion of the door proceeds will also be donated to the Edmonton Youth Emergency Shelter Society. ☐

Ill Logik 2 Fashion Show
New City Suburbs • Fri, May 17

*Photos: Francis Tétrault •
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The Dark Clue: memo to Turner

James Wilson goes beyond Wilkie Collins and J.M.W. Turner in unusual mystery

By BARRY HAMMOND

James Wilson tries a risky trick right at the beginning of his novel *The Dark Clue*: he resurrects two well-known characters from a classic 19th-century novel. The characters are Walter Hartwright, the drawing teacher, and Marian Halcombe, Walter's strong-willed confidant and the sister of the woman who he eventually marries, from Wilkie Collins's 1860 novel *The Woman in White*.

To his credit, Wilson pulls off this opening conceit beautifully. He catches perfectly the tone, feel and mannerisms of both creations, picking up their lives a few years past the point where Collins's novel left off. Walter is now a gentleman painter, thanks to his wife Laura, a wealthy heiress, who as the novel opens is away on holiday with their two children. Walter, at loose ends, plagued by the ennui that overcomes so many rich men faced by an existence devoid of struggle, and perhaps also feeling somewhat constrained by his mar-

riage now that the first bloom is off the rose and curious as to what the rest of his life has in store, is casting about for a sense of purpose and direction. His old acquaintance Marian, always a shrewd observer of Walter's emotional climate, arranges a meeting with Lady Eastlake, whose husband, Sir Charles, is the director of the National Gallery.

The interview turns out to be a kind of audition. While observing both his character and reactions, Lady Eastlake tells Walter about an unflattering, sensational biography

[review] books

of her friend, the late painter J.M.W. Turner, being prepared by a journalist named Thornbury. Because of his background as a painter and his investigations concerning the crime which befell his wife—the very events depicted in *The Woman in White*—she thinks Walter ideally qualified and commissions him to undertake a competing biography of Turner that she hopes will set the record straight. Walter agrees, with the proviso that it be his book, not hers; in other words, that he be allowed to make his own investigations and to tell the truth about Turner without having to suppress any information that Lady Eastlake

might find offensive. She agrees.

Collins band

The novel then follows Walter as, supported by and assisted in his project by Marian (as he was in *The Woman in White*), he delves into Turner's life and art. It's an interesting proposition to use fictional Victorian characters to investigate the life of an actual historical figure. Turner's real existence, however, is so steeped in conflicting details, mystery, secrecy, double and triple lives lived pretty much simultaneously that it seems more like, well, the plot of a Wilkie Collins novel than an actual life.

The device also allows Wilson to illustrate firsthand how shocking Turner's life would have been to the generation which succeeded his own. By examining these events in a pre-Freudian context and showing their effect on characters whose own sexual impulses are sublimated is even more interesting. Many readers of *The Woman in White* must have wondered why Hartwright, while clearly having more in common with Marian, who is more obviously his intellectual equal, winds up marrying her sister. Laura, while conventionally pretty and acceptable, remains something of a cipher in Collins's novel—and she

remains offstage for much of *The Dark Clue*, which is where she spent most of *The Woman in White* as well. But Marian is a much more interesting character for a

today's standards, adds yet another layer to the mix.

Big man on canvas

Although it's ostensibly about the life of J.M.W. Turner, his paintings and two Wilkie Collins characters, *The Dark Clue* is actually about sexual urges and what happens to people who suppress them. As Hartwright discovers the darker side of Turner's existence, he begins to suspect that its underpinnings of corruption, disintegration, decay, sex and death are the "dark clue" which infuses his work and gives it the evocative power it has. The effect of this revelation on Hartwright and his relationship with Marian is catastrophic.

Wilson's evocation of Victorian England and his portrayal of the preceding generation is vivid. His characters—both the fictional ones and the actual ones—are fascinating, and his descriptions of Turner's paintings make the reader want to fly to the National Gallery to view them once again, or at least buy a book of Turner reproductions. They're all about the balance between light and darkness, a concern shared by Wilson's engrossing novel. ☐

The Dark Clue

By James Wilson • Doubleday • 390 pages • \$32.95



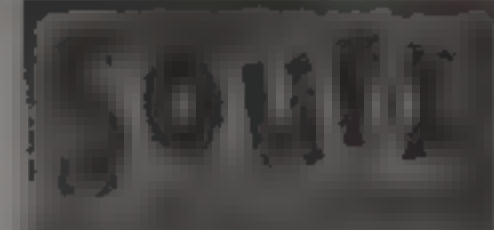
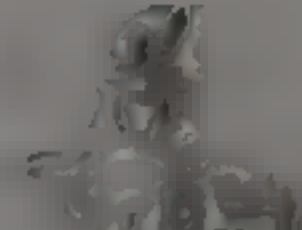
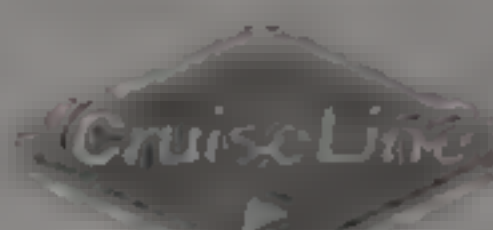
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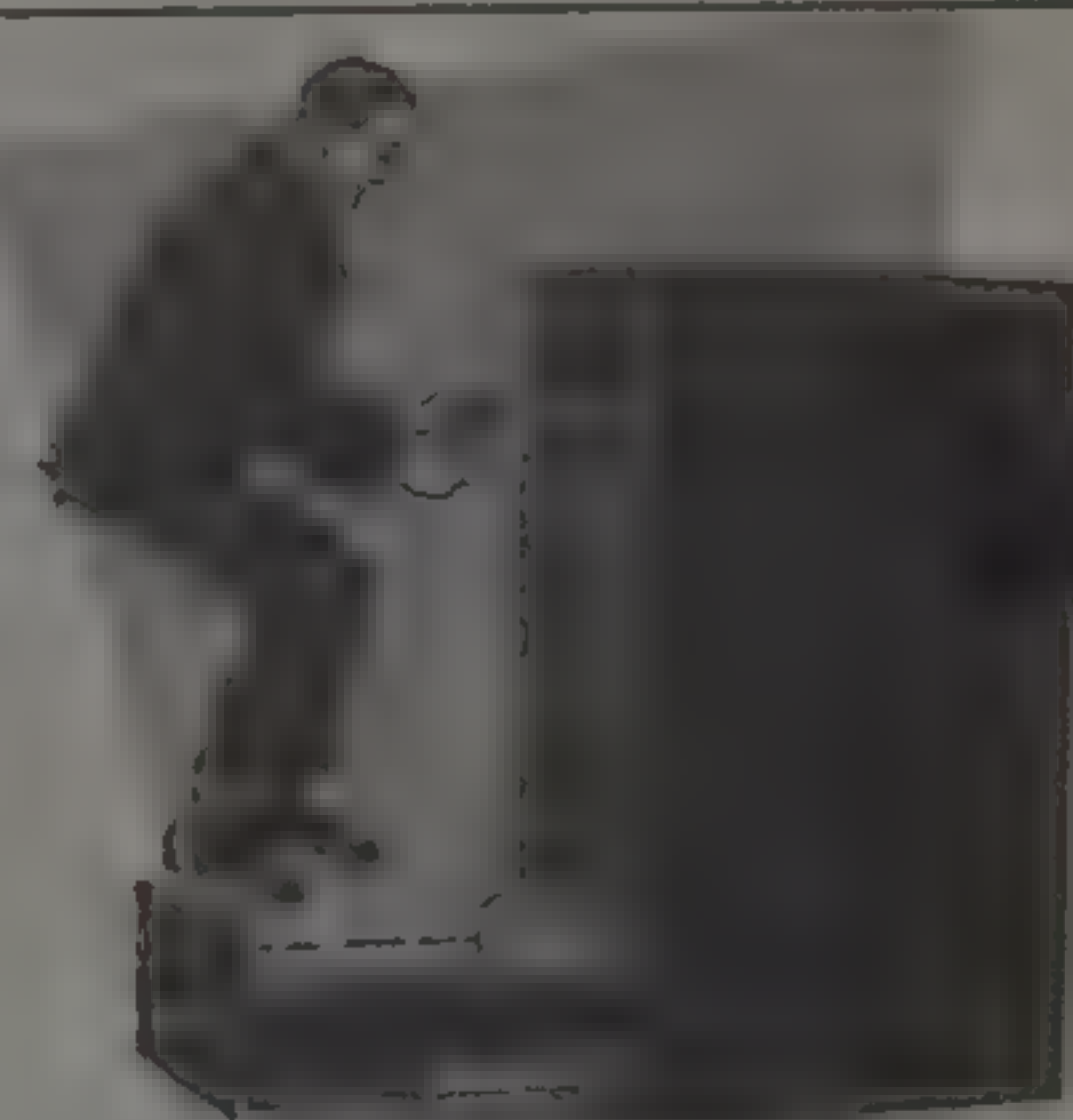
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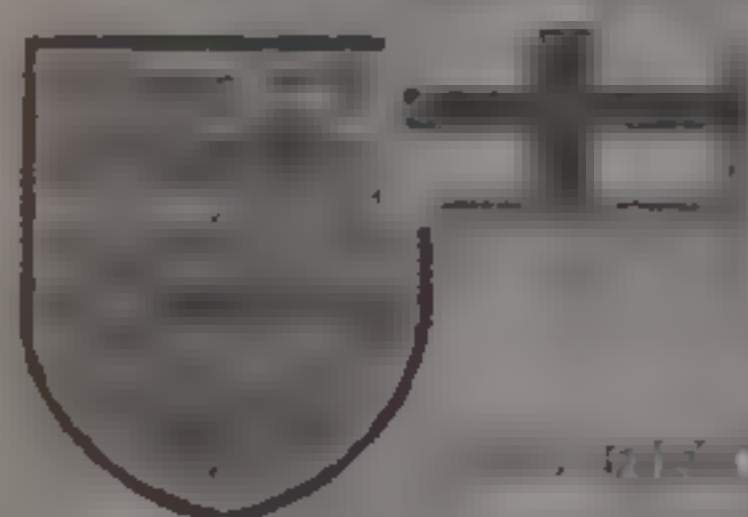
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Fantastic Planet

Buy groceries with
a clear conscience
at Planet Organic
Market

By DAVID DICENZO

When you walk through the automatic front doors of Planet Organic Market, take a hard left and you'll see a literature area with information on things like recipes, upcoming demonstrations and draws for customers. There, on a shelf, also rests the CD jacket of the soothing music currently emanating throughout the store, which today features Brazilian guitar tunes. It's a small touch, one indicative of the subtle differences between this organic market and the multi-aisle super-sized stores that most people shop at. There are no club cards or surly checkout gals here—just high-quality organic food.

"We are a regular store," manager Scott Bladon tells me. "We just carry clean products."

There's also an obvious customer-friendly approach to business here, a necessity when trying to attract patrons to a new environment. However, technically speaking, Planet Organic Market is far from new. Though this incarnation got up and running in January, the owners are the same people who ran Terra Natural Food Market on Whyte Ave since 1993. They simply moved into a bigger space (contributing to doubled sales figures) and changed their name while also acquiring another location in Victoria, B.C. The public company, which is traded on the CDNX, has more markets in store for the future, though the Edmonton shop is considered the flagship spot and model for those still to come.

"People in our industry have come to see that this store is a great one," says co-owner Mark Craft.

The question is, what exactly is

the organic food industry about? Organic food includes items that have not been exposed to synthetic fertilizers or pesticides, hormones, antibiotics or genetic engineering. According to some of that useful literature at the front of the store, its production is based on "an ecological balance and humane care for plants, animals and people that make up the farm environment." Simply put, there's no toxic gunk on your veggies, the fowl run free and those animals sacrificed for their tasty meat are quite literally blessed before they meet their maker. No joke.

food

The price is (eating) right

But such a process means inherent additional expenses, which are reflected in the cost of some items but not in others, thanks to the increasing purchasing power of the Planet Organic Market organization. It stands to reason that the bigger the operation gets, the cheaper the costs will be. Pricetags may be a factor for some customers at organic markets like this one, but most are also there for the better ambience, the peace of mind that comes with buying environmentally-friendly products—not to mention to pick up products they need and which aren't available elsewhere.

"There are some things I can get here that I can't get at a regular market," says Edmontonian Karin Adshead, holding a dry egg replacement product for her allergy-suffering son. "There is also a nice atmosphere. It is a little pricier."

Well, let's check a few of those prices. In the vegetable department, the tomatoes are listed at \$3.77/lb., which is more than, say, a Safeway. Something like an entire free-range frozen chicken will run you about \$12 to \$15. A 1.89-litre carton of soy milk is \$4.99 and a dozen eggs go for

\$3.49. The 25-pound bag of juicing carrots is impressive at \$19.99, the Peanut Butter Panda Puffs cereal looks reasonable at \$3.99 and the half dozen large bagels appear to be fair as well at \$3.19. "There is a lot of nutritional value in the food," adds Doug Freshman, another manager the store

AB&J?

So you might pay more for certain items—that's to be expected in a specialty outlet. But the variety of items alone in this 8,000-square-foot store will make you forget the price book (unless you're on a super-tight budget, like, oh, writers). There's a huge selection of gluten-free products, organic cereals, soft drinks, salts and more teas than you would have thought possible. Yes, the peanut butter but there are also more exotic varieties like almond or hazel nut butter, a nice alternative in a traditional PB&J. The natural cleaning products are biodegradable, chemical-free, and therefore pose no harm to your family or the environment. Store departments include deli (unlike the old Terra store), dairy, cosmetics, a bulk section and even a bakery, where breads and such are made on premises. Keep an eye out for seminars, demonstrations and cooking classes (led by instructor Connie DeKramer), which are hosted regularly in store—but bear in mind that these events are much less frequent in the summer.

Planet Organic Market also has a large array of nutraceuticals, though you'd best get some advice from a healthcare pro (dietitian, homeopath, whatever) before sucking back a few bottles of capsules—even the invitingly named Ultimate Herbal Colon Cleanser. Though the staff at the market know their stuff, they readily admit that doctors they are not. Whaddya want, the world? ☐

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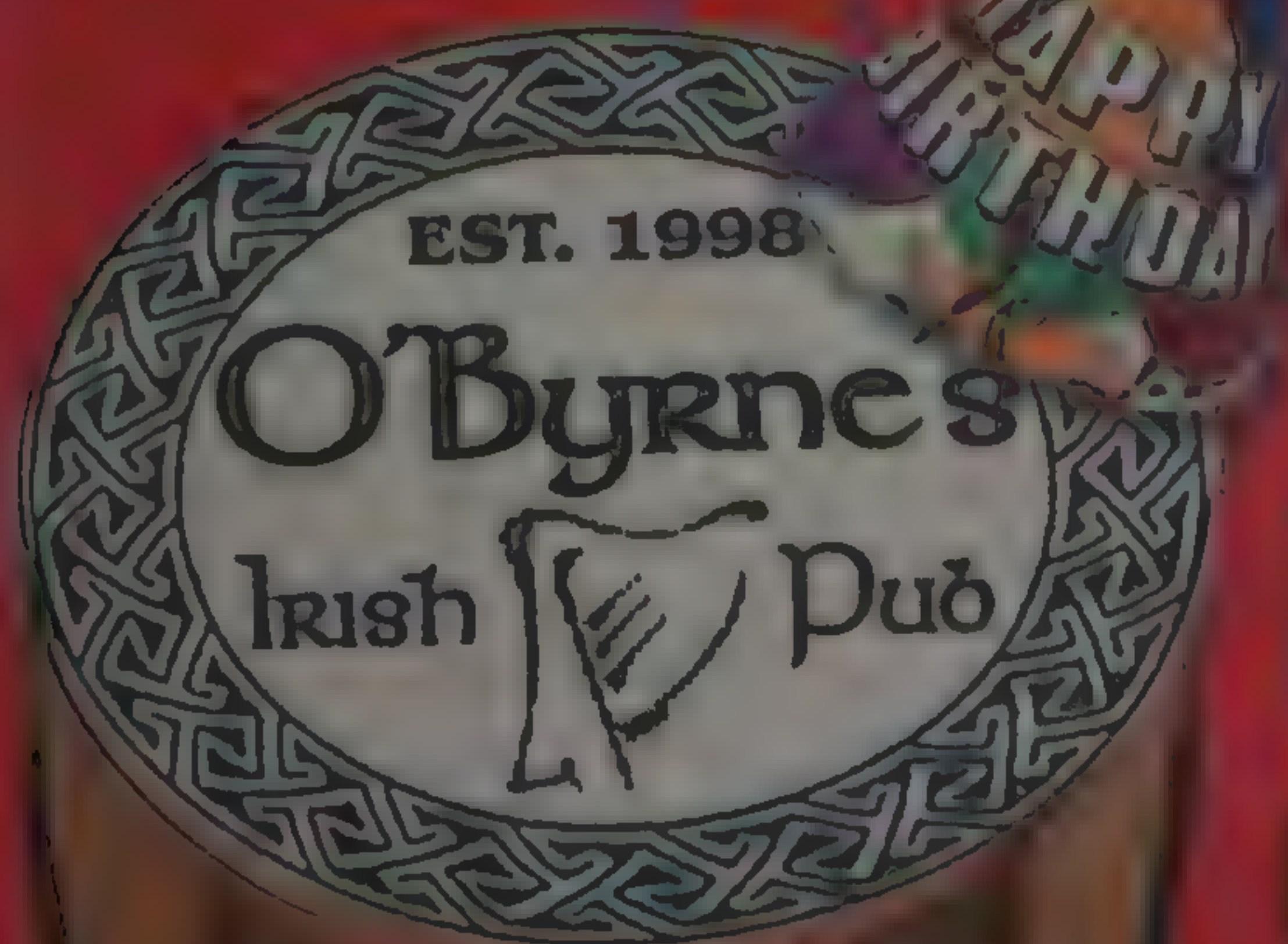
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Continued from previous page

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Fife n' Dekel (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the *Vue Weekly* 2000 Golden Fork Awards. Non-smoking. \$\$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best home-made burgers with daily lunch specials at student-friendly prices. Smoking. \$

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious. Known for their tasty veggie burgers. Non-smoking. \$\$

Keegan's Restaurant (8709-109 St. & 12904-97 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. \$

Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 p.m. daily. \$

Louie's Submarine (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business and social lunches or dinners. \$

The Motoraunt (12406-66 St., 477-8797) Extraordinary food in an extraordinary place. \$

Precinct 55 (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday wing night, Sunday smorg, homemade cooking. Licensed, Happy hour, smoking. \$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible

home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

Shecky's (7623 Argyl Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. \$

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm (www.squirespub.com) \$

Staccato's Soup, Stew and Chili Bar (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

The Tea House (52404 Range Rd., Ardrossan, AB, 922-2279, 922-6963) Country fresh foods for lunch, dinner, breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$\$ Non-smoking.

Temptationz Night Club (10045-101 St., 441-9944) Our kitchen opens for business at 11:00 am and is open until 7:00 pm. We have great opengrill food

Make YOUR vote count!

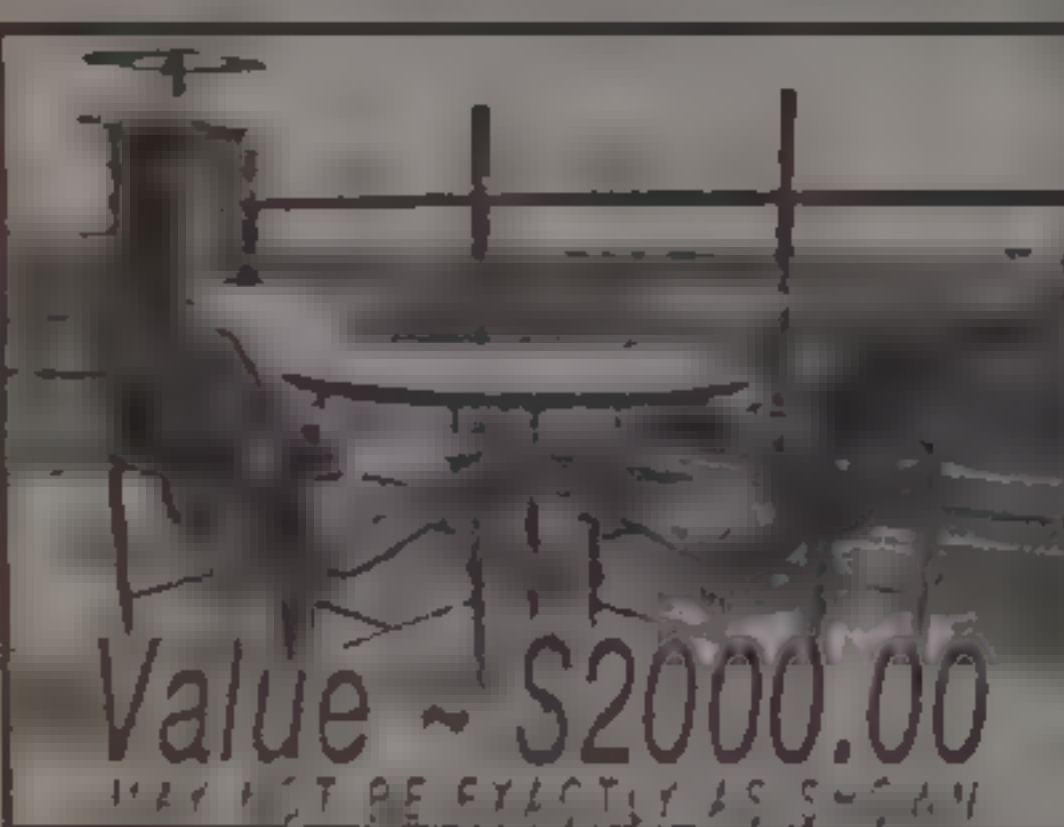
EAT!

Maybe it's the perogies that practically melted in your mouth.

Maybe it's the samosas that sent your senses into orbit. Maybe it's the chocolate creation that lives on in your memory and calls out to you every time you eat out. Edmonton has it all.

VOTE!

Have your say. Tell us which food establishments serve your favorites in the categories to follow. Help the places you like win a coveted 4th Annual *Vue Weekly* Golden Fork Award. Read the results - and more - on May 23rd. For your ballot to count, you must give answers in at least ten categories and include your name, address and a daytime phone number.



Value ~ \$2000.00
MAY NOT BE EXACTLY AS SHOWN

Ten other people will win gift certificates of \$20 and \$25 to be redeemed at one of several of Edmonton's most popular restaurants.

Mail answers to:

Vue Weekly's 4th annual Golden fork Awards
10303 108 St. Edmonton, AB, T5J 1L7
or FAX: 426-2889
or email: fork@vue.ab.ca

THIS IS YOUR OFFICIAL Ballot!
send it in!

Entries must be received no later than 5pm, May 17, 2002.
(No duplicate entries - 1 entry per person)

BEST DISHES:

- Appetizers _____
- Soups _____
- Salads _____
- Breads _____
- Steaks _____
- Venison _____
- Pub Food _____
- Dim Sum _____
- Sandwiches _____
- Hamburgers _____
- French fries _____
- Wraps / Subs _____
- Pizza _____
- Desserts _____
- Chicken Wings _____

WIN!

Grand Prize:
PATIO SET

Courtesy of:
The View at Riverside Bistro



Best Restaurants:

- Breakfast _____
- Steakhouse _____
- Bavarian _____
- Chinese _____
- Thai _____
- Japanese _____
- Greek _____
- East Indian / Tandoori _____
- French _____
- Italian / Pasta _____
- Seafood _____
- Mexican / Latin American _____
- Vegetarian _____
- Brew Pub _____
- Coffee Shop _____

OTHER BESTS:

- Sweets _____
- Snacks (pretzels, bagels) _____
- Pre-theatre dining _____
- Restaurant for lovers _____
- Innovative menu _____
- Wine list _____
- Beer list _____
- When you only have \$10 _____
- Late night / all night _____
- Weekend brunch _____
- Best service _____
- Sports bar _____
- Best Patio _____

Name: _____

Address: _____

Phone # (daytime): _____

DISH WEEKLY

Continued from previous page

as well as pastas and Caribbean cuisine via N'JOY catering. \$\$

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$\$\$

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome homemade burgers. \$

The Village Café (11223 Jasper Ave., 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. \$\$

CHINESE

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$\$

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. \$

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stir-fry. Smoking. \$\$

Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$\$

Noodle Noodle (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$\$

Shangri-La Restaurant (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes,

meat entrées, appetizers, desserts. \$\$

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$\$

CONTINENTAL

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$\$

David's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$\$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. \$-\$\$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$\$.

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$\$

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$\$-\$\$\$

Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$\$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good

variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$\$

EAST INDIAN

Asian Hut Restaurant (4620-99 St., 430-8267) Try the best East India has to offer. \$-\$\$

Jaipur (3005-66 St., 414-1600) A small establishment with great cuisine. \$\$

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$\$

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$\$

Madison's Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

Restaurant Moskow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$\$.

The Russian Tea Room (10312 Jasper

Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking and smoking. \$\$-\$\$\$

FRENCH CUISINE

The Blue Pear (10643-123 St., 482-7178) Open Weds-Sat. The Blue Pear serves a French style five course prix fixe menu that changes every two weeks. The current menu can be viewed at www.thebluepear.com. Reservations are highly recommended. \$\$\$

La Boheme (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

Three Musketeers (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$\$

Normand's (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$\$

GREEK

Grub Med Ristorante (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$\$-\$\$\$

It's All Greek to Me (10127-100A St., Rice Howard Way, 425-2073) Delicious

spanakopita with fine Greek wines Beautiful Greek atmosphere. Smoking. \$\$

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. \$\$

Symposium on Whyte (10439-82 Ave., 2nd Floor. 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$-\$\$

Sytaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek islands in Edmonton. Smoking in the lounge. \$\$

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$\$

IRISH PUB

Celli's (10338-109 St., 426-5555) A great variety of pub food and drinks Smoking. \$-\$\$

The Druid (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. \$-\$\$

O'Byrne's Irish Pub (10616-Whyte Ave. 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience Smoking. \$-\$\$

Scruffy Murphy's Irish Pub (Whitemud Crossing, 4211-106 St. 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. \$-\$\$



Follow This Sign To Great Food!



Look for this symbol! Any restaurant advertising with this symbol wants to be considered by our readers when they vote for *Vue Weekly's Golden Fork Awards*, to be announced on May 23/02! The ballot will be published in the May 2, 9 and 16 issues. It asks you to vote for Edmonton's best in our Fourth Annual Reader's Choice Awards for 40 best food categories.

So, watch for the symbol and sample the best of Edmonton's restaurants before you vote. There are great prizes to be won by readers who participate.

FREE FOOD!

To make it even more exciting and easier for you and your friends to "taste test" the fare of some of these establishments, you can win free gift certificates from some of the city's best places for eats. All you have to do is mail, fax or e-mail our office with your name and phone number and the words "Free Food!" At least five names, maybe more, will be chosen to receive gift certificates worth at least \$20 and redeemable at one of our city's great food establishments.

VUEWEEKLY

10303 108 Street
Edmonton, AB. T5J 1L7
FAX: 426-2889
email: fork@vue.ab.ca

Absolutely Fabio's

You won't look like restaurant's namesake if you eat too much of their hefty fare

BY DAVID DICENZO

You remember Fabio, don't you? He was the hunky, pre-flashing Neanderthal that shed new light on the rigours of the grueling romance-novel cover-model business. Women actually loved this guy—yet another reason why I'll never understand them. But hey, you have to give Fabio credit—he's somehow extended his 15 minutes of fame with a few cameos in recent flicks like *Zoolander* and the masterful *Dude, Where's My Car?*

It came as no surprise that the clientele at **Fabio's Place**, on 51 Ave by Southgate Mall, looked nothing like the long-haired Italian who graces the covers of cheesy paperbacks. No, the *Miami-Vice*-on-steroids style sensibility was absent from this small group of local regulars, most of whom congregated at the bar exchanging stories over a few bevies. I wasn't there to chat, how-

ever. Our soccer team had just been drubbed and I needed some food and beer to get my mind off it. Oddly enough, I was looking for something remotely healthy—we had concluded in our postgame discussion/bitch session that fitness was a real sore spot with the squad—but the best I probably could've hoped for from the tabletop menu was the deep-fried zucchini sticks.

Screw it, I figured. I went with Fabio's *pièce de résistance*, the combo plate featuring ribs, wings and chicken fingers (for \$12). The

restaurants

better half went with her standard choice whenever we hit a place that has roadhouse fare—the ever-popular cheeseburger (\$7). But this was no regular patty. While Kate was off washing her hands, the server/barkeep told me, "I think I forgot to mention to her how big the burger was." "Okay," I wondered, "how large can the thing be?" *Huge* was a much better adjective to describe it—the burger that arrived at our table clocked in at the half-pound mark and made me recall a pearl of wisdom a friend once imparted to me: "Never eat

anything bigger than your head." I have to say, I was literally shocked by its dimensions.

Platter up!

Between the burger (which came with really good wedge fries) and my combo plate, we had most of the major Alberta food groups covered—beef, pork and chicken. And my pony jug of draft made sure we had the grain category covered as well. Sitting in the humble surroundings of a neighbourhood pub likely known more for its karaoke than its kitchen, I found it ironic that the food was served on oval, silver platters—actually, a pretty interesting method of presentation. In fact, at the Bocuse d'Or, a high-end international chef's competition, the completed meals are served on massive silver platters, where they are judged by the world's most sensitive palates.

Not that my rib/chicken combo would be in the running as a potential recipe. The only disappointing thing about my order was that I had mistakenly assumed the ribs would be a small rack and turned out to be of the dry, nugget-shaped variety. Nevertheless, I was plenty starving and happy simply to have some decent food in front of me. Sure, my

insides were screaming for vegetation, but you have to work with what you've got. One more thing: the wings were great. I haven't come across many good wing joints in Edmonton, so these ones, which came *sans* sauce but had a lot of spicy seasoning nonetheless, surprised me.

All hail the Queen

As for Fabio's itself, you have to love these little neighbourhood retreats where you can just pop in and talk bullshit with your fellow regulars over a game of stick, a draft and a meal. Old music is constantly pumping out of the jukebox and at one point, I heard a guy singing right along with David Lee Roth. Kate joined in immediately thereafter when "Bohemian Rhapsody" came on. Perhaps the funniest thing I saw in the place was not the row of VLTs but the signage right next to them—a series of ads for those in need of help with gambling addictions. Talk about responsible. "Go ahead and mess yourself up on the VLT—then let us tell you where to get fixed."

But would Fabio approve? ☺

Fabio's Place

10625-51 Ave • 434-5666

DISH WEEKLY

Continued from previous page

ITALIAN

Allegro Italian Kitchen (1001-1-109 St., 424-6644) Italy comes to Edmonton, with great atmosphere and even better food. \$

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$\$

Chianti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$

Eastside Mario's (2104-99 St., 488-8938) All you can ask for in Italian cuisine. \$\$

Flore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song, featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

Italian Kitchen Restaurant (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking. \$\$

Italix Ristorante Italiano (512 St. Albert Trail, St. Albert, 459-8090) Delicious homemade Italian food. \$

La Spiga (10133-125 St., 482-3100) In

the heart of High Street. \$\$\$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$

Pappa's (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$

Piccolino Bistro (9112-142 St., 443-2110) Beautiful, uncomplicated Italian fare in an appealing environment. \$

Sicilian Pasta Kitchen (11239 Jasper Ave., 488-3838; 805 Saddleback Rd., 435-3888) Two great locations, one mission. Great Italian cuisine. \$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 474-9860) Authentic

Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrées. Smoking in the lounge. \$

That's Aroma (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$

Tin Pan Alley Pasta House & Winery (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$

Zenari's on 1st (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend

simple creative food

5 course meals, Open Wednesday to Saturday
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reservations recommended

10643-123 Street 482-7178

Formerly The Anchor Restaurant

THE CONDUCTOR'S GRILL



IRON CLUB

Handmade double decker with breast of chicken, Bacon, Mashed Tomato and Cheddar on thick sliced Texas toast. \$7.95

TUNA MELT

A twist on an old classic! Tuna salad layered on a sliced focaccia, comes with Monterey and cheddar cheeses and lightly broiled. \$7.95

GRILLED CHICKEN

Grilled Chicken Breast with Mashed Potatoes, Grilled Broccoli, sautéed mushrooms, onion, peppers and a mix of Monterey and Cheddar. Served with salsa & sour cream. \$8.95

THE DEER DIP

Shredded chicken, beef, mushrooms, tomatoes, onions and a toasted sub bun. Comes with a rich consommé for dipping. \$7.95

IRON JACK PASTRY

Shaved roast beef sautéed with peppers and onions then topped with Jack cheese and our signature sauce — all stuffed in a fresh Kaiser bun. \$7.95

PIPPIE SANDWICH

An open face original Focaccia topped with hummus, marinated grilled veggies and fresh Roma tomatoes. \$7.95 (Add Cheddar \$1.00)

GRILLED CHICKEN

A juicy seven-ounce sirloin grilled to your liking, served with our own "Slide" sauce, sautéed mushrooms and garlic toast. \$9.95

GOLDEN
FORK
AWARDS
2002

READ NEXT WEEK'S VUE WEEKLY TO SEE WHO'S WON THE
GOLDEN FORK AWARDS
EDMONTON'S BEST READERS CHOICE AWARDS

Riverside
Bistro



EATing OUTside

Edmonton's Best Patio Guide



Michael Sack

O'Byrne's Irish Pub



LONG WEEKEND

INDUSTRY PARTY
HOSTED BY:

DR. WANG AND FAT SALLY

SUNDAY, MAY 19TH

AT 9:00 PM

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yellowfin tuna in a grapefruit and
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bouillabaisse.

scallops florentine.

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seafood platters.

Cajun alligator skewers with a
southern comfort peach salsa.

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DISH WEEKLY

Continued from previous page

Wheelchair accessible. Non-smoking. \$

JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$\$

Kyoto (10128-109 St., 420-1750; 8701-109 St., 414-6055) A varied selection of sushi & entrees. Try our tatami rooms. \$\$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

Nagano Japanese Cuisine (10080-178 St., 487-8900) Authentic Japanese food. Extensive menu choices from sushi to pan fried dumplings and teriyaki beef or chicken. Open for lunch and dinner. \$\$

KOREAN

Korean Bul-Go-Gi (8813-92 St., 466-2330) Authentic Korean style barbecue. Licensed & take-out. \$\$

LATIN

Valparaiso Latin Canadian Club (10816-95 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 p.m., Sunday at 3 p.m.. Free tango lessons on Thursdays. \$

LEBANESE

Parkallen Restaurant (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$\$-\$\$\$

Sahara Sands (8120-101 St., 433-3337) Try the best of Lebanese and Mediterranean food. \$\$

MALAYSIAN

Tropika (6004 Calgary Trail S., 439-6699) Malaysian cuisine with eclectic style served for lunch & dinner. \$\$

MEDITERRANEAN

Valentino's Restaurant (Bourbon Street, West Edmonton Mall, 444-3344) Valentino's offers great food. Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. \$\$-\$\$\$

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

MONGOLIAN

The Mongolian Grill (10104-109 St., 420-0037) Fun, creative Mongolian barbecue. You select the meats and vegetables, we'll prepare them. \$\$

PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9312) Quality French breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-smoking. \$

PIZZA

Funky Pickle (10441-82 Ave., 10835-Jasper Ave., 17104-90 Ave., 433-FUNK(3863)) Best Pizza, *Edmonton Journal* Summer Reader Survey, 1996-99; Golden Fork Award, 1999-2000;

Edmonton Journal four-star rating. \$

Park Lounge & Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$

Parkallen Pizza (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. \$-\$\$

Pharos Pizza (8708-109 St., 433-5205) World-famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye—it's our specialty. We also offer small dishes for individuals. Non-smoking. \$

PUBS

Billy Budd's Lounge (99 St. & Argyle Road, 436-0439) We offer an extensive food menu, 5 draft lines and a large selection of beer favorites. For entertainment we have 3 pool tables, darts, 7 VLT's and a big screen TV. Smoking and non-smoking. \$\$

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. Smoking. \$\$

Elephant & Castle (3 locations: 103 St. & Whyte Ave., Eaton Centre, 3rd Level, West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British and Canadian beer and single-malt Scotch. Smoking in the lounge. \$

Gallery Bar (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

Martini's Bar & Grill (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt Scotch collection, evening steak sandwich specials and

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DISH WEEKLY

Continued from previous page

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CLASSICAL NOTES

inside the concert halls

By ALLISON KYDD

Gardened remarks

ook an eclectic mixture of classical music to drag this columnist out of her yard in the best gardening weather we had this spring. On May 9, the occasion was the incorrigible Mobius Muttart Hall. Their program was jazz, rock and world beat than classical, but the appeal was universal. A group of musician-composers with the talent of Mobius needn't fit prescribed categories anyway. The event was also a faculty recital by Don and his "blazing guitar." Fellow faculty member Bill Damur, who gave the instrument the epithet, also is a fairly blazing flute. Other group members are Don Bradshaw (playing in all imaginable forms) and Dan Lun (the latest recruit) on drums.

The draw on May 8 was a long discussion with Joy Lamoureux about the upcoming performance of Haydn's *Creation* at the Winspear Centre on May 16. Anyone wanting to get back at this pianist may note she's part of *Creation's* mass choir. And her opinions about the technique and uniformity of her choruses have come home to roost, as she fantasizes about what will doubt be her only Winspear performance. Has anyone ever fallen out of choir during a performance, broken a heel during an entrance, dropped a shoe on the head of someone in the front row? Even at rehearsals, choristers are in danger of being so entranced by the soloists they forget to sing themselves. How much greater the temptation will be at the actual concert! Possibilities for disaster are endless. Lamoureux, director of the Cante-Mus Canada Intermediate Children's Choir and Chorale, who unite with the Concordia Community Choir, the Edmonton Christian Male Choir and a group of independent choristers for the performance, has no such fears. He's thrilled with the event, for, he says, *Creation* is "not so much a work of faith [that was what the composer intended] and the choristers have faith in the choristers of the score."

This is not "blind" faith, however.

Lamoureux and Joy Berg, director of the Concordia choir, have worked together before in choral workshops in rural Alberta. He considers her a "good friend and good mentor." The two have a similar philosophy about what they want to do. Lamoureux's motto is "People who are immersed in music emerge musicians." Because he believes in inclusivity and that with commitment anyone can sing, he doesn't hold auditions for CanteMus Canada.

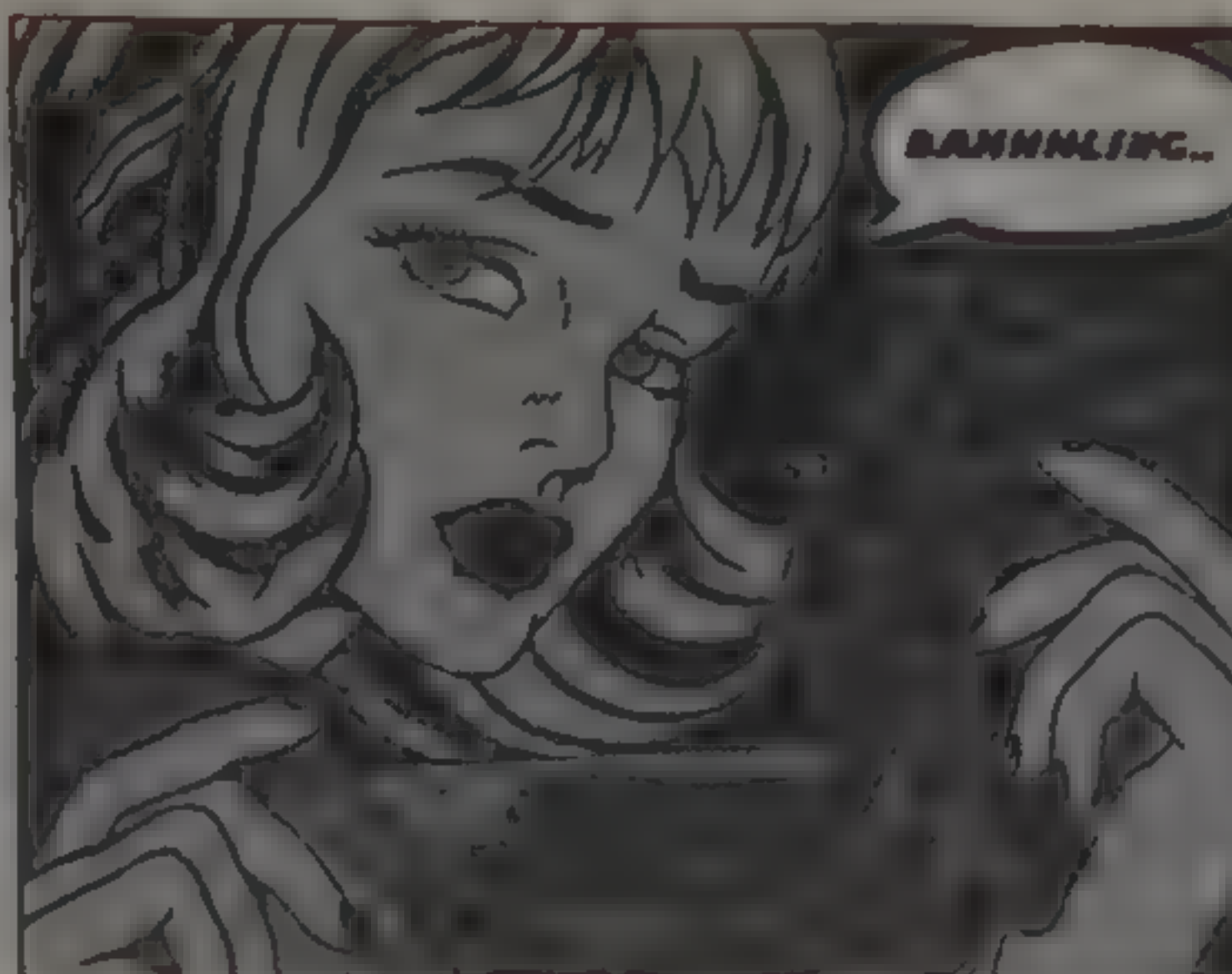
The choir began five or six years ago as Children for Music; it was the parents' decision to extend it to form an adult component. Though the choir is inclusive, there's no lowering of standards; Lamoureux has "big expectations" for all his choristers. After all, he says, "Music is a sacrament." He hopes the mass choir performance will be a yearly tradition. It is a dream come true.

I Coristi Chamber Choir also believes in dreams coming true. Immediately after its last Edmonton concert of the year, *Seasonal Landscapes* on May 11, it embarked on its first tour, to Hamilton, London and Stratford, Ontario. The tour culminates in Toronto at Podium 2002, the national conference of the Association of Canadian Choral Composers. This is a biennial event, and choirs perform by invitation.

Peter Malcolm, a founding member of I Coristi who also sings with Pro Coro Canada, speaks warmly of the former choir. They compare very well with Pro Coro, he says, in spite of the fact that one-third of the chorus started in September. Director Debra Cairns is a stickler for detail, he says, who "specializes in subtlety." The choir is also involved in the community, asking for food bank donations at every performance and doing a dress rehearsal performance of every concert at a nearby seniors' residence. Auditions for I Coristi's 2002-2003 season will take place on June 5 and 6 at Room 1-29 of the University of Alberta Fine Arts Building.

As usual, there is too much going on for me to give all productions their due. This week my dance program includes "A Celebration of Harp Throughout the Ages" at Muttart Hall on May 16. Conservatory faculty members Keri Lynn Zwicker and Nora Bimanis are joined by guest Julia Shaw. There is also a pre-concert reception at 7:30 p.m. featuring the Alberta College Junior Celtic Harp Ensemble. The concert itself starts at 8:30.

And on May 18, the Edmonton Symphony Orchestra and the Edmonton Youth Orchestra will join forces for a 50th birthday bash on stage at the Winspear Centre. Verdi, Rachmaninoff and Vaughan Williams, as well as Canadian pianist Angela Cheng—what could be more appropriate? ☺



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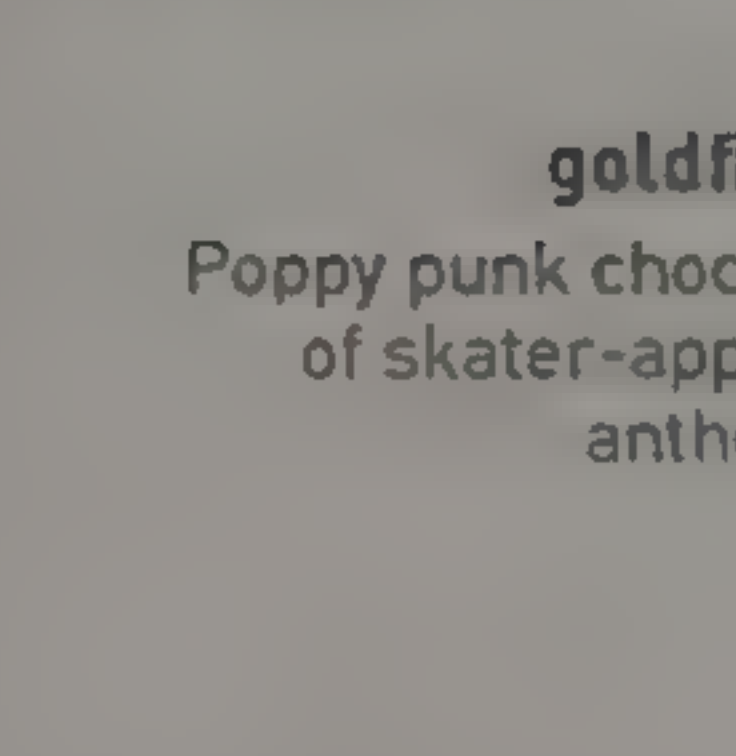
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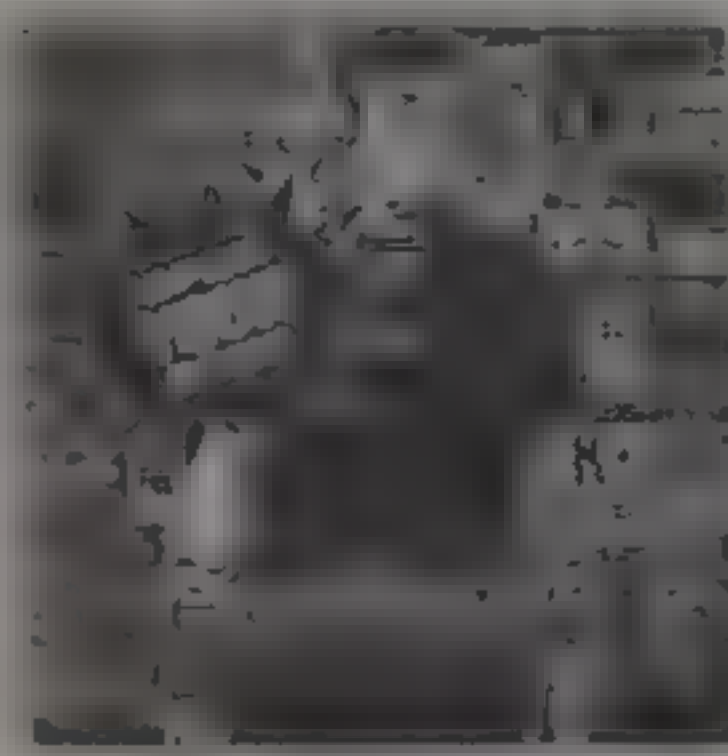
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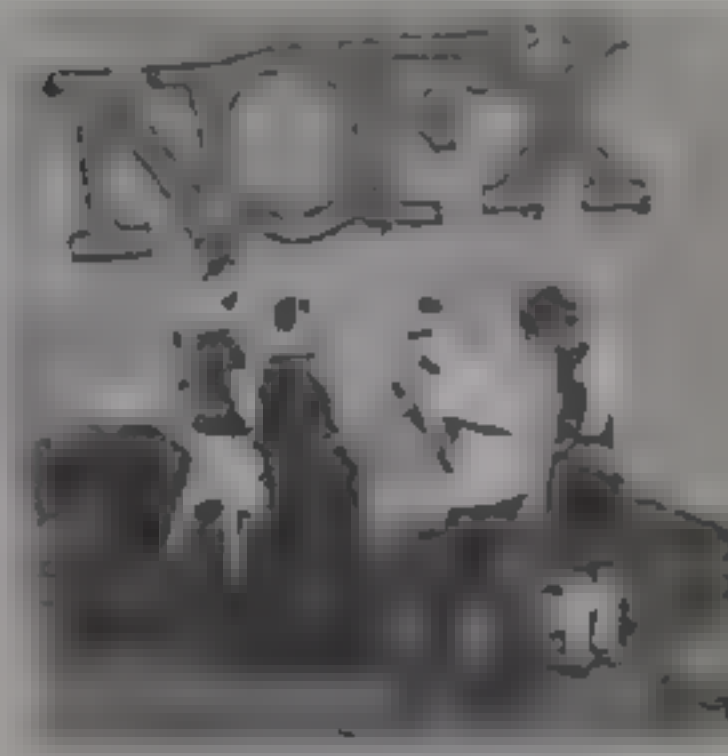
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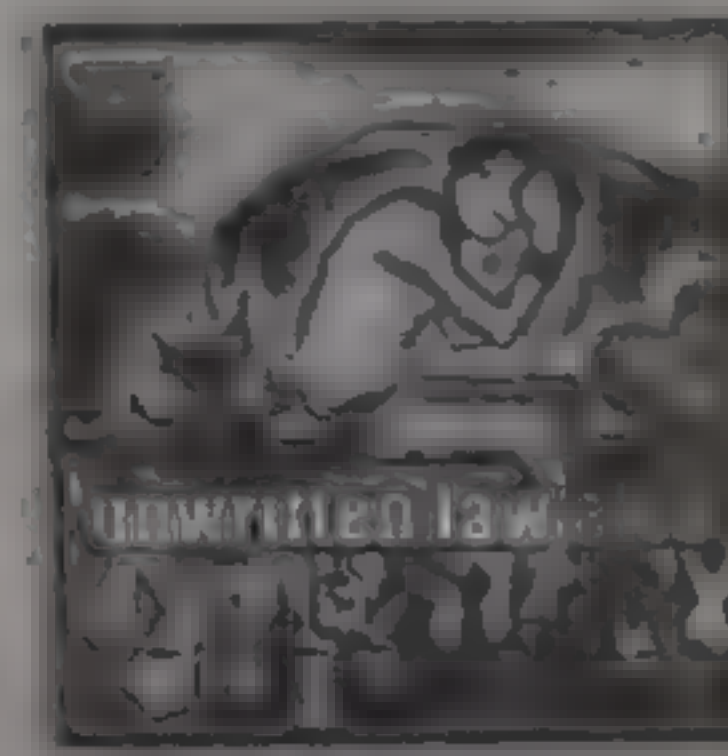
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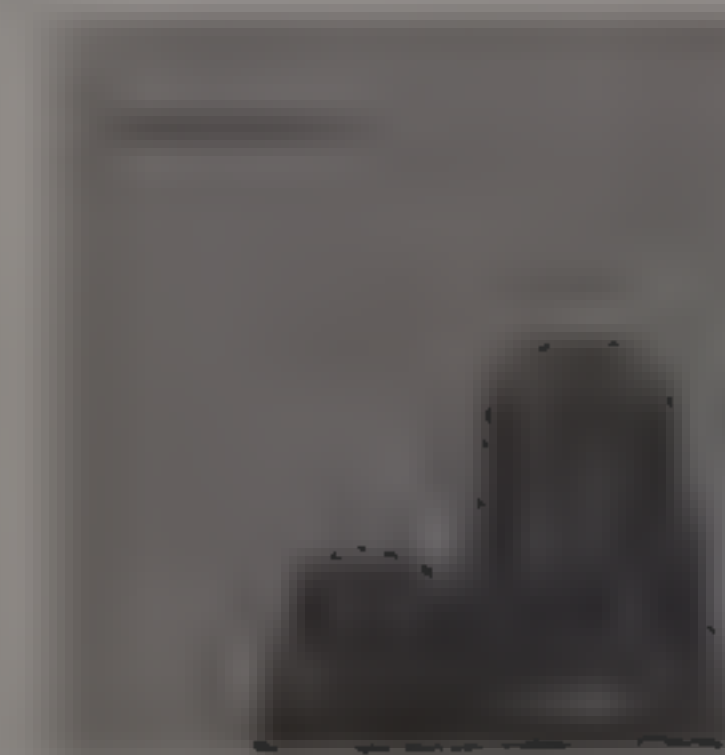
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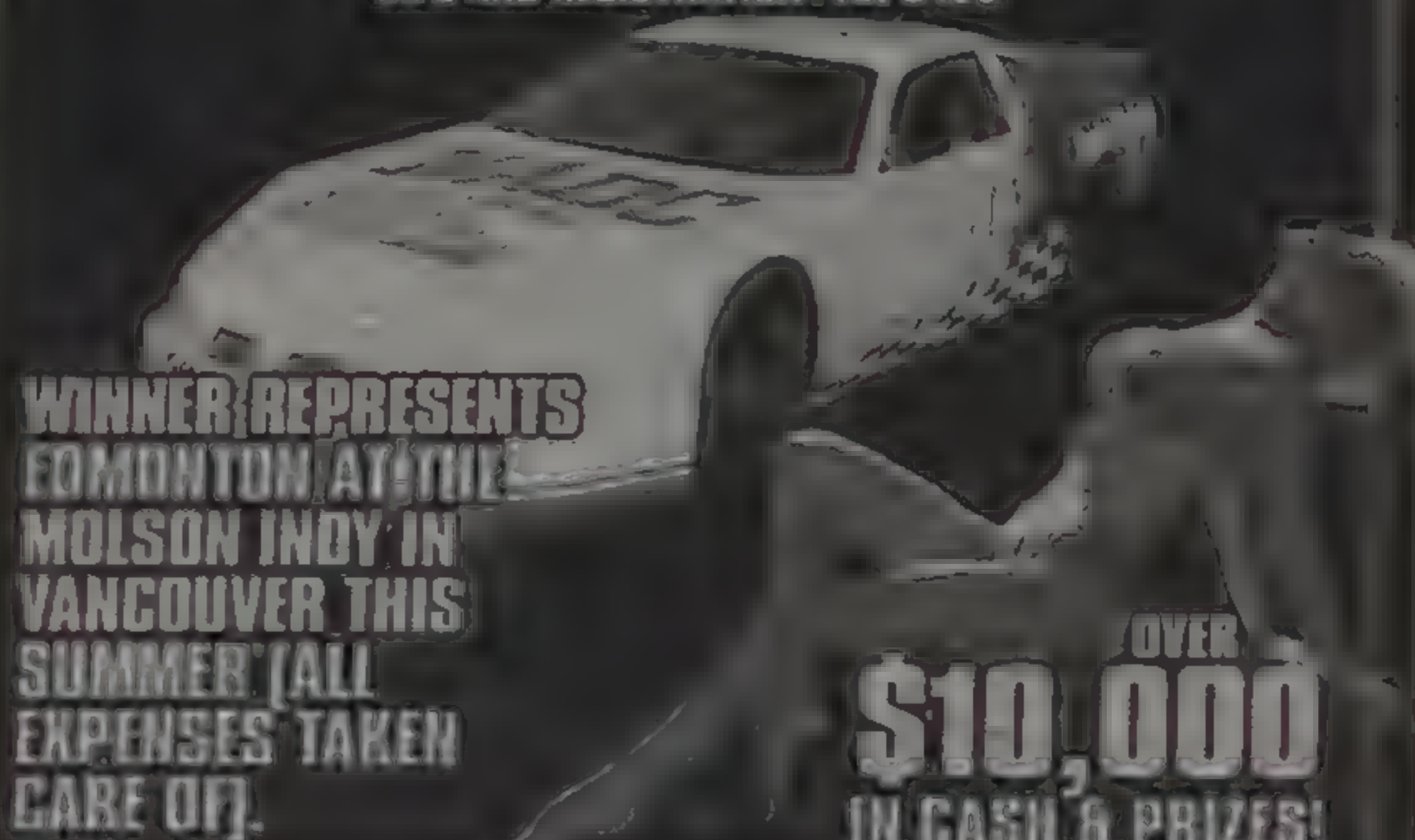
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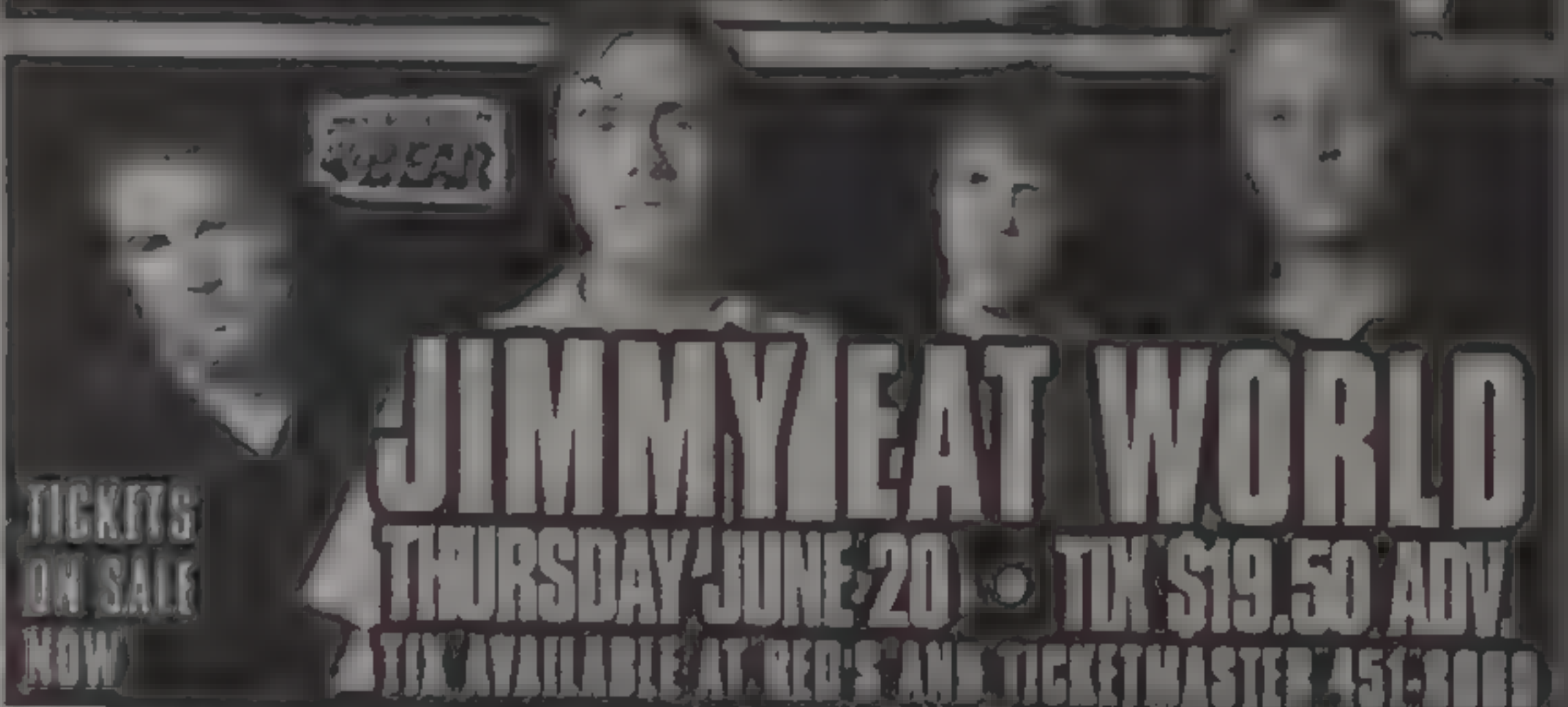
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MUSIC NOTES



all about
the local
scene

By WAYNE ARTHURSON

The Gate-est show on earth

Gate CD Release Party • With Cypher and Long Way Down • Rev Cabaret • Fri, May 17 Even though Gate's debut disc is called *Lost*, the Edmonton four-piece knows exactly where they stand and exactly where they're going.

"We aren't a garage band—I can't say it enough," says bassist Jarred Muir. "We're totally serious about this. We want to do this thing like any other band, whether they're an indie band or on a major label. Whatever, we don't care. We are going to do this and you're going to hear about us because we won't stop until you do. It's a long-term commitment—that was the deal when we all joined and we've never strayed from that. We feel something, the four of us. We know. We know that we must keep our heads down and keep going, no matter what garbage happens."

Gate (which also features Teresa Brownrigg on vocals, Allan Harding on guitar and Chris Sequin on drums) isn't just a band; it's a collective of four individuals all focussed on a common musical goal. If something bad happens to one member of the band, it happens to the rest. For example, drummer Sequin got laid off and needed to pay the rent, so the band dipped into its recording fund and paid it for him until he got another job. Vocalist Brownrigg was about to get evicted, and again the band dipped into the fund to help her out.

"These things may have set us back a bit, but we kept going," Muir says. "And it didn't stop us. We really

want to do this; this is what we're all made for. This is the only way we're happy. We started saving our money again, some other people helped out and now the album is out. We will not take no for an answer, whatever it takes."

Lost is a five-song disc, but its 35-minute running time is longer than that of a lot of local full-lengths. It took half a year to record, but since it was the group's next big step in their long-term plan, they wanted to get it right. And they did a pretty good job. Even with the songs running, on average, about seven minutes each, there's not a single wasted second. *Lost*'s vocals soar above the stratosphere, held aloft by Harding's layered yet subtle guitarwork and the complex patterns from the rhythm section. Part psychedelic, part metal, part operatic, you'll become so lost in the music, time will lose its meaning.

"Live, we give you high energy," Muir says. "We keep trying to bring that up and raise the bar for ourselves and keep the music legible. So when you come see us live, you're going to get a really high emotional ride—we really want you to feel what we're feeling and make your jaw hit the floor. And when you get the disc, it's a different translation of the same thing. Everything is more deeply layered. I don't think you can get everything in one listen. I didn't, and I played the damn stuff. We put a lot of

stuff in you won't find the first time through; maybe six months later you'll hear something you didn't hear the previous listens."

Gate releases its debut on Friday over at the Rev Cabaret. There will be prize draws plus some other surprises that the band isn't talking about. "We're going to try to up the level of our show," Muir says, "and give people a good experience because that's why we do it. We love it and it's great if anybody else can share that experience with us."

For more on Gate, check out the website at www.gateband.com

Bluebird of happiness?

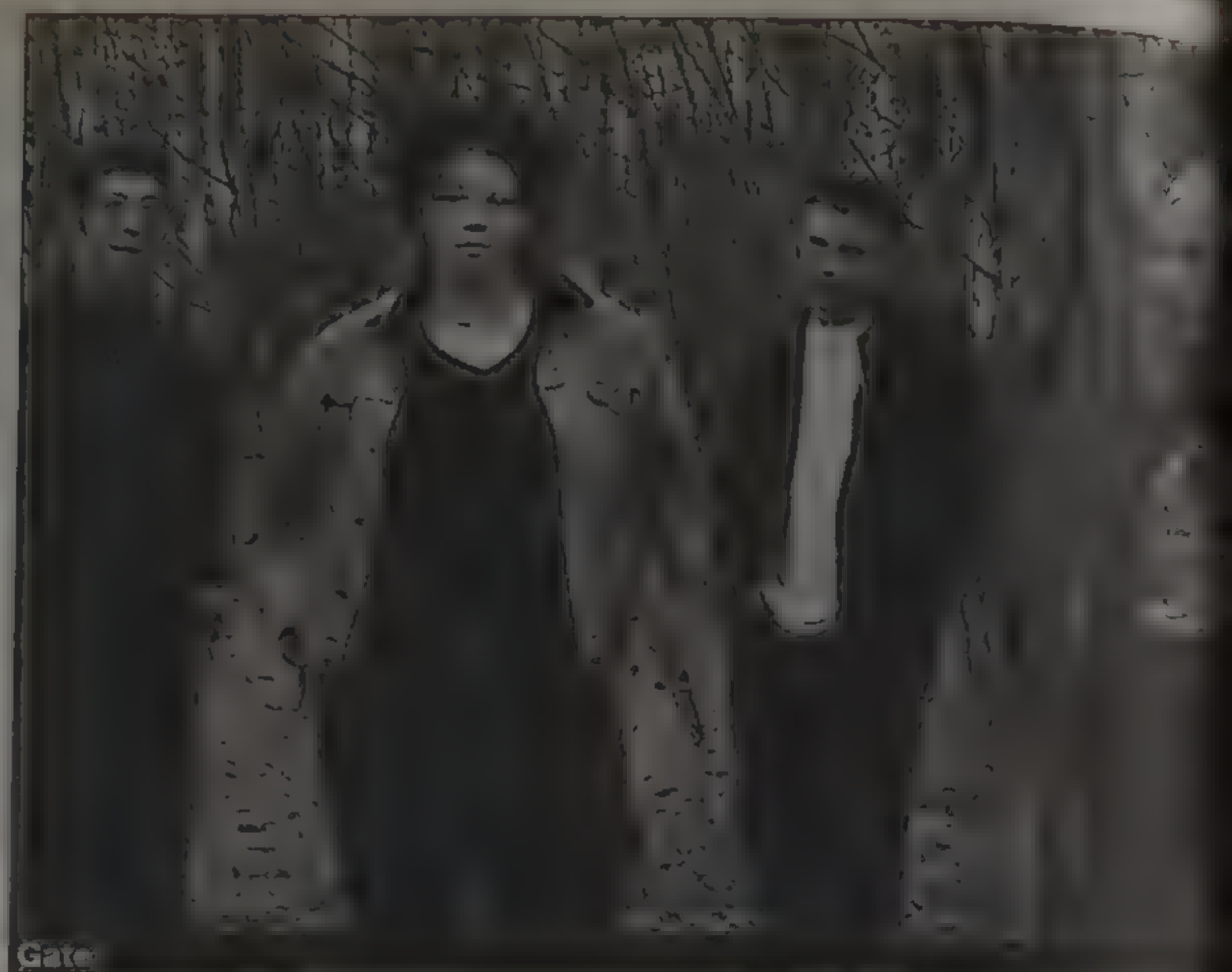
Bluebird North • Sidetrack Café Tue, May 21 The Canadian music industry isn't exactly famous for its originality. Case in point: there's another singer/songwriter-in-the-round tour currently making the rounds; this one's called Bluebird North: Where Writers Sing and Tell and it's sponsored by the Songwriters Association of Canada. You know the format: songwriters sit on stools around a bunch of mics, talk about how they write songs or where they get their inspiration and then sing those songs they've just finished talking about. Sometimes the other songwriters sing along, sometimes not.

It hits the Sidetrack on Tuesday. Onstage will be local songstress Maren Ord (she's done a bunch of these), Spirit of the West co-founder John Mann, former Jitters member and SAC vice-president Blair Packham and probably the most interesting, unusual and unexpected guest for this kind of thing, rap-reggae Canuck Snow. Special guests Roy Forbes, Wendy McNeill and Maria Dunn are also set to make appearances. Tickets are \$10 and available at the Sidetrack.

For further information about SAC membership and programs, please visit their website at www.songwriters.ca

Nevertheless's big break

Nevertheless • With Satan's Surfers, Belvedere and the Johnsons • Rev Cabaret • Tue, May 21 Shawn Jaggard, drummer for instrumental punk group Nevertheless, is thinking about giving up skateboarding. "Man," he says, "I'm just not bouncing back up as fast as I used to. I stay down now for a good 10 minutes after a wipeout. It's been 12 years



Nevertheless



boarding so I think I'm done.... I was waiting for a friend to cash out at the side and did a crooked grind on a bench. But then I got thinking about something else, a relationship that went bad and lost my focus. I wiped out and got my finger stuck in the bench and broke it sideways."

Ouch. But that's not it. Jaggard is used to our healthcare system and the finger himself. "I got a huge medical kit at home for just those moments," he says. "I wiped out way too much skateboarding. And a couple days after, we had a gig and I played the show but the finger hurt me hell. It was crazy. I don't think I could have done that."

The fractured digit and school commitments put the band's playing on hold for several weeks, but the pieces will return to the Rev as part of the opening acts for the Satanic Artists. "Man, I'm so stoked about the show, I can't wait to play," he enthuses. "I've been listening to them as long as I can remember. I thought it was a shame when I heard that we were opening, so I was pretty casual about the acts. But now I'm so stoked."

After schmoozing with the Surfers, Vedant nevertheless will then get serious about touring. They hope to head east as far as they can this summer and go to the studio to record the follow-up to their EP *The Static Project*. "I have a lot of confidence in what we're going to write next," Jaggard says. "We have at least 10 new songs. One of them is six minutes long—we've been working on it for four months."

Any plans to include some type of singing? Jaggard thinks vocals might be cool, but in a limited kind of way. "We're not ready to pop over the edge yet," he says, "but it would only be old-school Metallica style, some singing here and there. It would be something to try and experience once in a while. I'd love to do it and I'm sure the other guys would be interested, but I'm not sure I can sing that well. I figured that would be the hardest thing I could possibly do—sing and play drums. I definitely want to try it once." (Quick side note: Nevertheless has something they call open mic at their shows. They always have one mic onstage and if you're keen on their music and have the urge to scream or whatever, you're invited to come up and do just that.)

Despite their non-lyrical approach to music, Nevertheless is a political band—they're hoping to head to the Calgary area for a show at the G-8 summit. Either way, bassist Leith is planning on participating in the protests. "As it grows closer and the more I see, the more angry I get," says Leith. "But at the same time, being gassed all day isn't a lot of fun. Once again, like they did in Quebec City, they've assembled the largest security force in Canadian history. You can bet they'll be doing everything to keep people as far away as possible."

A Tractor prepares

Captain Tractor gets back together for a one-night-only show at the Sidetrack on Friday. Not that the band's broken up or anything; it's just that the boys have been working on various side projects. Chris Wynters has been performing in the Mayfield Inn production of *Evita*, Jon Nordstrom was showcased at New Music West with his solo album *Brick and Stone*, Scott Peters is teching the Workshop West Springboards Festival, Brock Skywalker is building a micro-business and Jules Mounter will be heading off to Mexico after the gig. (The opening acts will be former *Rent* road warrior Christian Mena and Kris

Demeanor from Calgary.)

After a year's absence at home (they've been touring), local group Vedanta returns to Edmonton with a gig at the Urban Lounge on Wednesday, May 22. The highly-anticipated performance will preview material soon to be released on their first full-length disc. Vedanta has two other EPs in the bag and is eyeing an August release date. The disc was produced with the help of local Phil Anderson and Toronto-based Nick Blagona, who played a role in discs by the likes of Deep Purple and the Tea Party. For more info on the band, got to www.vedanta.ab.ca.

Guelph, Ontario's favourite stoner-rock group, Old Harper, drops into Edmonton for a show Thursday May 23 at the Rev Cabaret. The group (drummer Dave Garvey, bassist Tyson Bodnarchuk and guitarist Rob Naleway) formed in 1998 out of the remnants of another five-piece group and released their self-titled debut album in 2000. They also like to experiment with new sounds, like samples of falling rain on pavement, and recording guitars on a front porch for that real down-home feel. The instrumental trio is on tour to promote their newest disc, *Last of the Red Hot Bootleggers*. For more info about the band, go to www.oldharper.com.



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Spitfires (CD release party), Nasty On,
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REV 10030-102 St., 423-7820. THU
16: GG Dartray, Raygun Cowboys, The
Heartbroken. FRI 17: Gate (lost CD
release party), Cypher, Long Way
Down. TUE 21 (7pm door): Satanic
Surfers, Belvedere, Nevertheless, The
Johnsons. TIX \$13 adv. @ TicketMaster,
Blackbyrd Myoozik, Freecloud, Listen,
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Old Harper, Drive By Punch, Stillframe.
FRI 24: Kelly Hogan, Carolyn Mark,
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DUSTERS 6402-118 Ave., 474-5554.
•Every THU: Open stage w/ Keep Six.

HONEST MUR'S BAR AND GRILL
8937-82 Ave., 463-6397. •Every
THU/FRI: Live bands. FRI 31: Fatboyz.

J&R'S BAR AND GRILL 4003106 St.,
436-4403. SAT 18 (9pm-1am): Mr.
Lucky (blues, R&B). No cover.

MEZZA LUNA LATIN CLUB 10238-
104 St., 423-LUNA. •Every WED and
THU (9-11pm): Latin dance lessons.
•Every weekend: Live Latin music. FRI
17-SAT 18: America Rosa.

**NORTHERN BLUEGRASS CIRCLE
MUSIC SOCIETY** Pleasantview
Community Hall, 10860-57 Ave., 487-
7931, 434-5997. •WED night jam ses-
sions.

O'BYRNE'S 10616 Whyte Avenue,
414-6766. •Every SUN (9:30pm):
Open stage hosted by Joe Bird. •Every
MON: Industry night with music by
The Suchy Sisters. THU 16-SUN 19:
Jon, Tim and Troy (Northwest
Passage). SUN 19: Joe Bird and the
Wowzers.

O'MAILLE'S PUB 398 St. Albert Tr.,
Mission Hill Shopping Plaza, St. Albert,
458-5700. •Every TUE (8-11pm): Open
stage.

RISE SUN CAFE Sober Nightclub,
11311 Kingsway Ave., 479-3775. FRI
17 (10pm-2am): Mr. Lucky (blues,
R&B). \$7 cover.

ROSEBOWL PIZZA AND LOUNGE
10111-117 St., 482-5152. •Every SUN:
Sunday night jam with host Mike
McDonald. THU 23 (10pm): Beth
Schuld (jazz, folk). No cover.

SCUFFY MURPHY'S IRISH PUB
Whitemud Crossing, 485-1717. •Every
MON (9:30pm): Open stage hosted by
Chris Wynters. •Every TUE: Industry
Night. SUN 19 (9pm): Industry party
hosted by Dr. Wang and Fat Sally.
MON 20: Open Stage: Hosted by Chris
Wynters w/ guest Daisy Groff (Painting
Daisies).

SECOND CUP 10303 Jasper Ave.,

424-7468. •Every THU (7:30-
10:30pm): Acoustic open stage
hosted by Ron Taylor. •Stanley Milner
Library. (6:30-9:30pm): RMB
the Arts District Open House

SIDETRACK CAFE 10333-112 St.,
421-1326. •Every THU (7-9pm):
Happens Next? (comedy improv).
hosted by Graham Neil of CFRN TV,
starring Donovan Workun of Atomic
Improv. •Every SAT (3-7pm):
Afternoons at the Sidetrack: Special
guests and a jam. All ages
welcome. No cover. •Every WED (7-
9pm): Get Heard: Singer/songwriter
circle hosted by Ben Sures.
(Until June 12). THU 16 (9-11pm):
Stone Addison (rock). \$3 cover.
SAT 18 (10pm): Captain Tractor.
\$10. SUN 19 (10pm): Sunday Night
Live: Joint Chiefs, Killer Comedy,
DJ Dudeman. \$5 cover. MON 20
(9:30pm): Supernal (alt-rock).
cover. TUE 21: •Early show
Bluebird North: Where Writers
and Tell: Hosted by Blair Packard
(jitters). Featuring: John Mann
(the West), Snow, Maren Ord, Roy
Forbes, Maria Dunn, Wendy McNeill.
Presented by The Songwriters
Association of Canada. \$10 cover.
•Late show (10pm): Supernal (alt
rock). No cover. WED 22 (9:30pm):
Dustkickers (country). No cover.
THU 23 (10pm): Gayle Delorme and her
band. TIX \$12 adv. @ Sidetrack.
(10pm): Bocephus King, Cash
Brothers. SAT 25 (10pm): Bocephus
King. \$6 cover. SUN 26 (10pm):
Sunday Night Live: Mustard Sm.
Killer Comedy Show, DJ Dudeman. \$5
cover.

SUGARBOWL CAFE AND BAR
10922-88 Ave., 433-8369. •Every
(10pm): Songwriter night. •Every
SUN (2-5pm): PROxyBOY (live chill-
out/electronica). •Every SUN (8:30pm):
Brett Miles presents "Rise." Inspirational
instrumentals (pass the hat). THU 23
(9pm door, 10pm music): Double Bill
Tim Williams and Michael Jerome
Brown. \$12 cover. FRI 24 (9pm door,
10pm music): CBC Music Dream
Contestants (from Saskatchewan).
Joel Fafard Band. \$4 cover.

TIM'S GRILL 7106-109th St., 413-
9606. •Every SAT: Open stage hosted
by Dan Meunier. FRI 17 (8:30pm)
RMB.

SEE NEXT PAGE



**Why We're Better
Reason #19**

Killer Wings!



EVERYDAY

**THE IRON HORSE EATERY
& WATERING HOLE**

JEWEELLY
continued from previous page

CLASSICAL

PORTA COLLEGE CONSERVATORY MUSIC Muttart Hall, 10050 Donald Drive, 423-6230. THU 16 (8pm): Clarsach—A Celebration of Throughout the Ages: Featuring members Keri Lynn Zwicker, Rumanis w/ gust Julia Shaw. TIX \$15 adult, \$10 senior/student @ door.

SAINTS ANGLICAN CATHEDRAL 10035-103 St., 420-1757. SAT (8pm): Lux Aeterna: Da Camera ers, Dr. John Hooper (conductor). \$15 adult, \$10 senior/student @ door. on the Square, @ door.

EDEN THEATRE 5 St. Anne Street, 420-1757. FRI 17 (7pm): Usha Kala etan, Ritu Rang, Jai Krishna: TIX (first four rows), \$15 @ TIX on the Square.

INVOCATION HALL U of A Campus, Arts Building, 420-1757. FRI SAT 25 (8pm): Spring Concert: Mill ek Colliery Band (25-piece ensemble). Malcolm Forsyth (conductor). TIX \$15 adult, \$10 student/senior @ TIX on the Square, The Gramophone, @ door. 431-4924. SUN 26 (4pm): Equal City Winds Music Society Singing Concert.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 4 Sir Winston Churchill Sq., 99 St., 102A Ave., 428-1144. SAT 18 (8pm): Super Specials: Edmonton Youth Orchestra with the O. Angela Cheng (piano), Michael Massey (conductor). TIX from \$20; student/senior discounts available. THU 18 (8pm): Lighter Classics: Grzegorz Wak (conductor). SAT 25 (2pm): Symphony For Kids: Stompin' phonics Fun with the RhythMatix & the ESO.

EDUCATIONAL UNITED CHURCH 1025-101 St., 420-1757. 423-6230. SAT 25 (8pm): Lilia Sotskala (mezzo-soprano). TIX \$15 adult, \$10 student/senior.

WINSPEAR CENTRE Winspear Centre, 4 Sir Winston Churchill Sq., 99 St., 102A Ave., 423-6230. WED 22 (8pm): Conservatory Resonance. THU 23, 420-1757. SUN 26 (8pm): Four choirs present Franz Joseph Haydn's oratorio *The Creation*. Soloists: Nathan Berg (baritone), Kathleen Corcoran (soprano), Robert McG (tenor). Concordia Community Choir, the Edmonton Christian Male Choir, the Cantemus Canada Intermediate Children's Choir, Cantemus Canada Chorale. Sung in English. TIX \$15 adult/senior, \$10 child. @ TIX on the Square, Winspear Centre Office.

CLUBS

MARRY T'S GRAND CENTRAL STATION 6111-104 St., 438-2582. •Every FRI: Top 40 w/ DJ Damian. •Every SAT: '80s night w/ DJ Damian.

CASINO EDMONTON 9055 Argyll Ave., 463-9467. FRI 17-SAT 18: The Men (classic rock). FRI 24-SAT 25: Risky Junction (country rock).

CASINO YELLOWHEAD 12464-153 Ave., 463-9467. THU 16-SAT 18: X-Tor (pop, rock). THU 23-SAT 25: The (country rock).

EVILIN'S MARTINI BAR 10507 82 Ave., 437-7489. •Every SUN: DJ who spins the in sounds from way

GALLERY LOUNGE Mayfield Inn, 515-109 Ave., 484-0821. •Every THU-SAT: DJ Steve.

PUMP 10166-114 St., 488-1141. •Every TUE/WED: Karaoke. •Every THU-SAT: DJ.

TEENHOUSE NIGHTCLUB Neighbourhood Inn, 13103 Fort Rd., 422-9898. •Every WED-SAT: DJ Travis.

THE HIGHRUN CLUB 4926-98 Ave., 422-2233. FRI 17-SAT 18: The Rhythmatix. FRI 24-SAT 25: Three Days

THE INFERNO DANCE AND RETRO NIGHTCLUB 9920-62 Ave., 408-

2877. Top 40 dance and retro music.

THE JOINT NIGHTLIFE WEM, 486-3013. •Every SAT: Power 92 live on location.

NASHVILLE'S ELECTRIC ROADHOUSE WEM, 489-1330. Top 40 country and dance music.

TEMPTATIONZ NIGHT CLUB Jasper Ave., 109 St. •Every SAT: Latin Night. •Every FRI: Temptationz Lyricist Lounge: Artists get exposure. Booking info 991-6675. •Every THU: Sharks Only Hardcore Pool Tourny. •Every TUE (9pm-3am): Extreme Dance Culture.

CONCERTS

ALBERTA ROOTS MUSIC SOCIETY Bonnie Doon Community Hall, 9240-93 St., 420-1757. •SAT, May 25 (7pm door; 8pm music): The Songs Of Bob Dylan: Mike McDonald, Dale Ladouceur, Bob Jahrig, Kevin Smith, Down to the Wood. TIX \$12 adv., \$15 @ door. Adv. tickets @ Blackbyrd Myoozik, Clea's Bookshop, Myhre's Music, Sound Connection, TIX on the Square.

ARDEN THEATRE 5 St. Anne St., St. Albert, 459-1542. •FRI, May 31-SAT, June 1: Fred Penner.

ARTS BARN 10330-84 Ave., 426-2122, 431-0981. •FRI, May 31 (9pm): The Hi-Phonics. TIX \$12 adv. @ the Works, Colour Blind; \$15 @ door. Proceeds benefit The Works Society's Education Programs. •970-7063. SAT, June 1 (8pm): Dance On! A Celebration of Original Alberta Music: Meatbags, Hootin' Anies, Harpdog Brown and the Bloodhounds, Svea and Storm Belly Dancers, Midnight Magic Lingerie Fashion Show. TIX \$12.50 @ Sound Connection. \$15 @ door.

DINWOODIE'S U of A Campus, 2nd Fl., Students' Union Building. •SAT, June 1 (8:30pm door): Corb Lund Band (release celebration of *Five Dollar Bill*), Corb Lund Band, Whitey Houston, The Uncas Old Boys. TIX \$11 adv. @ Blackbyrd Myoozik, The Power Plant, Listen Records, Shell Shock, Freecloud



Records. \$14 @ door. All ages. Beer gardens show.

HORIZON STAGE 1001 Calahoo Rd., Spruce Grove, 962-8995. •FRI, May 31: Rubber Soul—The Canadian Tribute. TIX \$20 adult, \$16 student/senior.

JUBILEE AUDITORIUM 11455-87 Ave., 451-8000. •MON, May 27 (8pm): Du Wop—The Concert: Herb Reed and the Platters, The Nylons. TIX \$50-\$55 @ TicketMaster. •FRI, June 14 (6pm door; 7pm show): Wayne Brady

SEE NEXT PAGE

raising the bar

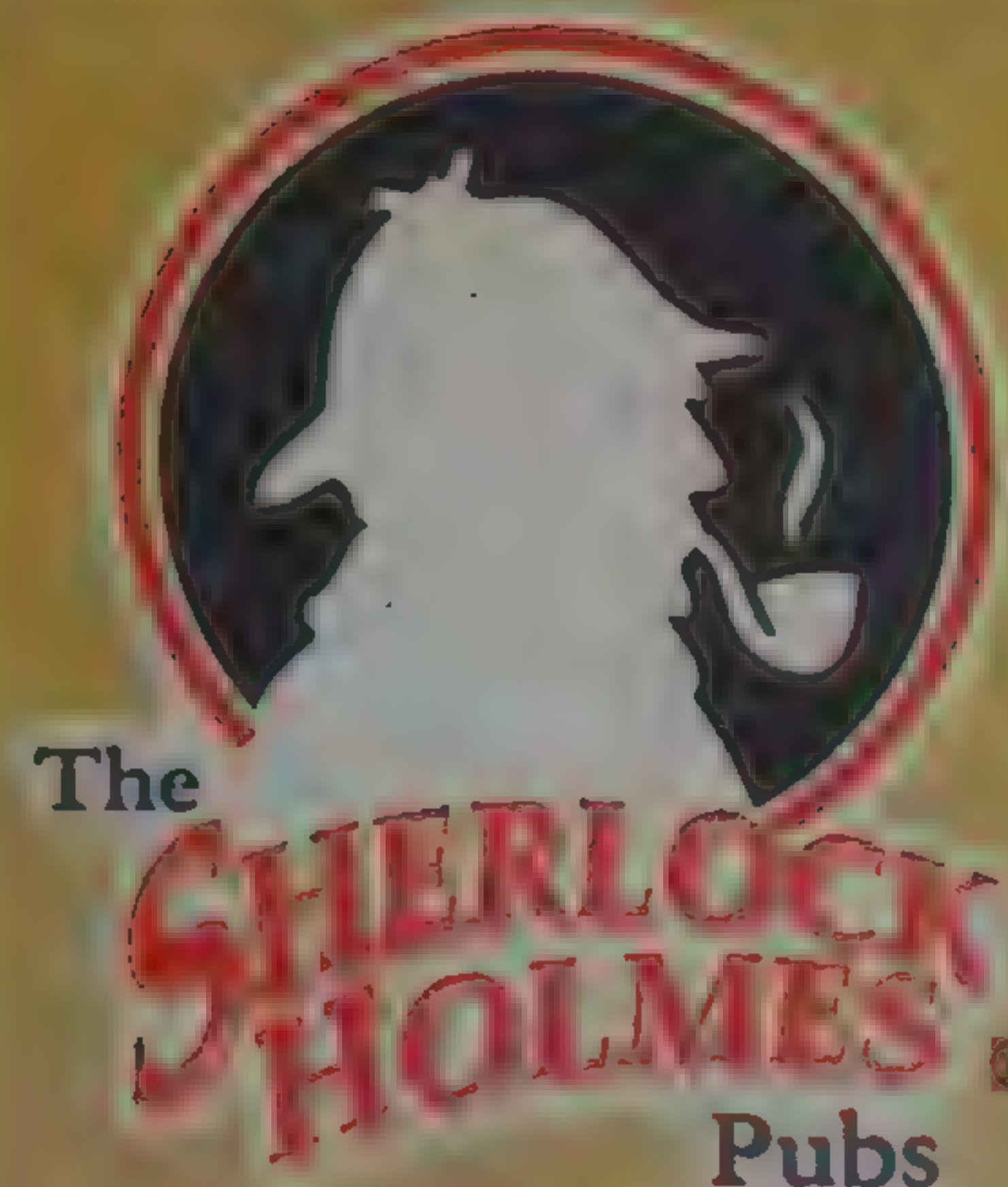
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MAY 21-25 SAM AUGUST

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MUSIC WEEKLY

Continued from previous page

(comedian/musician). TIX \$39.50 and \$45.50 @ TicketMaster reserved seating on sale now. •MON, June 24 (6:30pm door; 7:30pm show): Goo Goo Dolls, Five for Fighting. TIX \$39, \$45 @ TicketMaster. •WED, June 26: Dave Brubeck.

NASHVILLE ELECTRIC ROAD HOUSE WEM, 489-1330. •WED, June 5: Nazareth. TIX \$20 adv.

POWER PLANT U of A Campus, 492-2048. •SAT, May 25 (8pm door): The Kingpins, General Rudie and Chris Murray, The Operators. TIX \$10 adv. @ SUB info desk, Power Plant, \$12 @ door. No minors.

PROVINCIAL MUSEUM AUDITORIUM 12845-102 Ave., 484-8470. •SUN, May 26 (2pm): Prasanna (Carnatic Classical electric guitar), Lakshman Mahadevan (mridangam). Presented by Edmonton Raga-Mala Music Society and the Edmonton Tamil Cultural Association. TIX \$12-\$15 @ Avenue Guitars, Blackbyrd Myoozik, Lahore Sweets, Spice Island, Edmonton Tamil Cultural Association.

QUEEN ALEXANDRA HALL 10425 University Ave., 471-9125, 438-2736, 471-9125. •SAT, May 25 (8pm): Terry

Morrison, The Twisted Pickers, Penny and Jim Malmberg, Rod Olstad, Al Brandt, RMB and many more. TIX \$10 adv., \$12 @ door. Adv. tickets @ Acoustic Music Shop, Expressionz.

RED'S WEM, 481-6420, 451-8000. •THU, June 20 (7pm doors; 8pm show): Jimmy Eat World. Early all ages show. TIX \$19.50 @ TicketMaster.

REV 10030-102 St., 423-7820. •FRI, June 21: Metalwood. •SUN, June 23: Parkside Jones, Bullfrog.

SIDETRACK CAFÉ 10333-112 St., 421-1326. •WED, June 26: The Herbaliser.

SKATE PARK 358 Corriveau Ave., St. Albert. •SUN, May 26: Grade, Flashlight Brown, Nothing at All. TIX \$10 adv. @ Blackbyrd Myoozik, Freecloud. All ages show.

SKYREACH CENTRE 451-8000. •MON, June 10: The Eagles. TIX \$75, \$99, \$149 @ TicketMaster. •SUN, June 16: Tim McGraw, Jessica Andrews. TIX \$49.50, \$59.50, \$74.50 @ TicketMaster.

STUDIO E (El Zorro Loco), 9533 Jasper Ave., 439-8713. •SAT, June 8 (8pm door; 9pm music): Tanyss Nixi and the Western Casket Factory (Diving for Dollars CD fundraiser), Whitey Houston, Paul Bellows, The Dead Canadians, Dean Lonsdale Band. \$5 @

door.

TELUS FIELD 451-8000. •THU, June 13 (7pm): Newsboys, Jake and Thousand Foot Krutch. TIX \$32 on field, \$22 reserved, \$17 general admission @ door. Adv. tickets @ TicketMaster.

UNIVERSITY OF ALBERTA Studio 27, Fine Arts Building, (403) 220-7403. •THU, May 16 (7pm): SOCAN Foundation Readings Workshop: Canadian Music Centre/SOCAN Foundation Readings Project. Don Ross (clarinet), members of Edmonton's St. Crispin's Chamber Ensemble. Free.

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 428-1414. •FRI, May 24 (8pm): Buckwheat Zydeco, The Kingpins. TIX \$34 orchestra, dress, upper circle; \$29 gallery. •420-1750. •TUE, May 28 (5:30 auction; 8pm concert): Celebrate Voices of Art: Gala dinner presented by Opera Nuova. TIX \$80 (dinner, concert), \$20 (concert only) @ TIX on the Square. •THU, June 20: Wayne Shorter.

CONCERTS-CALGARY

AUXILIARY/SURESHOT •TUE, May 21: Reid Speed.

MULTI-CULTURAL CENTRE •SAT, May 25: Grade.



Landscape Body Machine is one man! Craig Joseph Huxtable, who was inspired by the music of Depeche Mode, Front 242 and Aphex Twin to begin making his own music back in 1992. Over the years, he has become one of western Canada's leading producers of body-moving industrial music. In celebration of his new album, Structure, if you're looking for some heavy-duty electronic jacking beats, head on down to the Bluebird at New City Liquors on 5th Ave. on May 18. Opening acts include Malignant and Pandamonium.

CONCERTS-JASPER

PETE'S CLUB 614 Patricia St., Jasper, (780) 852-6262. •Every TUE: Hip hop. •Every WED: Punk and Metal. •THU, May 23: Kingpins, General Rudie, Chris Murray.

CONCERTS-VANCOUVER

THE CAMBIE Victoria. •SAT, May 18: Mad Bomber Society. •THU, May 23-FRI, May 24: D.O.A., Cape Breton All Stars.

COMMODORE BALLROOM •July 19: Nashville Pussy.

PACIFIC COLISEUM •TUE, May 28 (6:30pm door; 7:30pm show): Britney Spears. TIX \$69.69, \$84.50, \$99.50 @ TicketMaster.

STEAMERS Victoria. •SAT, June 29: The Hermit.

COUNTRY

ST. THOMAS COFFEE HOUSE 44 St. Thomas Street, St. Albert, 458-8225. •First THU ea. month (7:30-11:30pm): Open Jam with Jim and Penny.

JAZZ

FOUR ROOMS RESTAURANT Edmonton Centre, 102 Ave. entrance, 426-4767. THU 16 (9pm): Shucker. FRI 17 (9pm): Dawn Chubai.

YARDBIRD SUITE 11 Tommy Banks Way, 103 St., 86 Ave., 432-0428, 451-8000. •Every TUE: Jam sessions. FRI 17 (8pm door; 9pm show): Benny Green (solo piano). TIX \$12 member, \$16 guest. SAT 18 (8pm door; 9pm show): NOJO - Neufeld Occhipinti Jazz Orchestra. TIX \$12 member, \$16 guest. FRI 24-SAT 25 (9pm): Quantum w/ Prasanna (Carnatic electric guitar), Alphonso Johnson (bass), and Aírto Moreira (percussion). TIX \$21-\$25.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 17 (8pm-midnight): Alterations Trio.

PIANO BARS

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail S., 431-5815. THU 16-SAT 18: Richard Blaze.

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. •Every THU and SAT: Celtic night. THU 16-SAT 18: Boom Boom Kings. THU 23-SAT 25: Mark Magarrigle.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 10012-101A Ave., 426-7784. THU 16-SAT 18: Yves

LeCroix. TUE 21-SAT 25: Sam August

SHERLOCK HOLMES WEM Bourke St., W.E.M., 444-1752. THU 16-SAT 18: Mark Magarrigle. MON 20-SAT 22: Tim Becker.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. •Every TUE and SAT: Celtic night. THU 16-SAT 18: Derrick Sigurdson. WED 22-SAT 24: Duff Robison.

POP AND ROCK

Also see VURB Weekly on page 38

GOODFELLOWS PUB 3046-106 St., 431-1111. SAT 18 (9pm-1am): Tim Hoffman-Brown Band.

J.J.'S PUB 13160-118 Ave., 451-9118. FRI 17: Freexxx (rock). FRI 24-SAT 25: Resilience.

KINGSKNIGHT PUB 9221-34 Ave., 433-2599. THU 16: Crushing Jan with the Wowzers. FRI 17-SAT 18: Crush. THU 23: Firewater. FRI 24-SAT 25: Bobby Clobber.

MAXWELL T'S 7230 Argyll Rd., 463-7106. FRI 17-SAT 18: Ego Trip (classic rock/blues).

OTTEWELL PUB 6108-90 Ave., 450-5953, 970-7063. •Every THU: Battle of the Bands.

RIDER'S ROADHOUSE 11733-78 St., 479-7400. •Every TUE: Live traditional country music hosted by Bev Munro. •Every WED (8:30pm): Jam. •Every FRI (7:30-9pm): Free dance lessons. THU 16-SAT 18: Mark Lorenz and the Bush Pilots (country rock). No cover. FRI 24-SAT 25: Jumping Jack Flash. Adv. tickets \$5.

ROSE AND CROWN PUB Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. THU 16-FRI 17: Tim Becker.

STRATHCONA LEGION Lower Lounge, 10416-81 Ave., 433-1908. FRI 17 (7-11pm): Hoffman-Brown Band.

STRATHEARN PUB 9514-87 St., 465-5478. •Every THU (8pm): Wide open stage hosted by Dustin Zawalski.

TIN PAN ALLEY 4804 Calgary Tr. S., 702-2060. THU 16: Supersong Thursday: Hosted by Scott Peters (Captain Tractor), Andrea House, Chris Smith, Andy Northrup. FRI 17-SAT 18: Firewater. SUN 19: Jammin' in the Alley: Hosted by Ian Kehler. THU 23: Shelley Jones (Jazz, pop CD release party). FRI 24-SAT 25: Joint Chiefs.

URBAN LOUNGE 8111-105 St., 439-3388. •Every TUE: Urban Unplugged. THU 16-SUN 19: Granny Dynamite. \$5 cover. WED 22: Vedanta, Fifth Season \$5 cover. THU 23-SAT 25: Crush. \$5 cover. TUE 28: Urban Unplugged w/ Roller (from UK). \$5 cover.

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Breeders digest

The Deal sisters spawn a defiantly non-digital comeback with *Title TK*

By DAVE JOHNSTON

There's a big difference between myth and reality. In the case of the Breeders, fans and critics alike consider them to be one of the most important groups of the 1990s, but Kelley Deal has a really big pin to stick in that balloon.

"We're playing the exact same games we did back then," she says frankly. "The only reason we played in hockey arenas back then was because we were opening for Nirvana. Other people's idea of how big the Breeders were is different than mine."

There's no arguing with how big "Cannonball" was; however, the song helped catapult the band into the charts and made 1993's *Last Splash* required listening for any self-respecting rock fan. The band lived the life as well—especially Kelley, who had a well-publicized battle with heroin that landed her in jail. While the rest of the band eventually dissolved, Kim kept going. She formed the Amps with drummer Jim MacPherson and recorded the album *Pacer* with some help from Kelley once she fulfilled her debt to The Man.

Then everything came apart again. Kelley joined the group Kim had formed as the touring version of the Amps but only lasted a week on the road. "I was so new to sobriety that it wasn't a good vibe for me," Kelley explains. "I don't mind saying this, because I didn't like the guys [Kim] had in the band. I didn't think they were healthy to be

around, and I didn't like the way they played. So I left, and I was glad. I wasn't ready for it, and they weren't ready for it either. So I went and did my own stuff [Kelley Deal 6000], which was healthy because I learned to appreciate being a better band member."

Which brings us to the story of how the Breeders came back together and recorded their new album, *Title TK*. It's an epic tale, involving aborted sessions with a long line of musicians and studios, reunions and chance meetings. It's the ultimate tale of redemption.

How do I Deal?

In the summer of 1999, the Deal sisters began recording together again, first in Austin, Texas, then at Electrical Studios in Chicago, run by Steve Albini, the producer of the group's



first record, 1990's *Pod*. At this point, Kim played most of the instrumental parts herself—including the drums, which she mastered quickly. "She kept having to show so many other people how to play them so many times that she ended up playing them better than anyone else could," Kelley says.

Before they took a break for the holidays, Kim relented. "She said having a band was a good thing to have," Kelley chuckles. "You work with each other and you can have people tell you something sucked. It's hard to play bass, drums and guitar all at once and see if all the parts match when you've only got two people there. Then you gotta play these songs live, so you gotta hire session guys—and you don't wanna do that."

That winter, Kim wound up in a New York bar with the remaining members of Los Angeles punk band

Fear—guitarist Richard Presley, bassist Mando Lopez and drummer Andrew Jaimez. Fear's lead singer, Lee Ving, had decided that an acting career was more important, leaving the group with some time on their hands. Kim convinced them to come into the studio with her, which meant moving to Fear's home turf of east Los Angeles in June 2000. Kelley joined them a month later.

"When Kim first said we were going out to east Los Angeles, I had an image in my mind," recalls Kelley. "I thought to myself, 'Are you kidding me? Gang wars? Isn't that what that place is all about?' Then I ended up getting out there, and it couldn't have been a nicer neighborhood. I could walk to 7-11 at four o'clock in the morning, with no fear at all."

Let's remake a Deal

After Jaimez backed out for personal reasons and was replaced by Jose Medeles, the band headed back in the fall of 2000 to Electrical Studios to work with Albini, who was keenly sympathetic to Kim's desire to make a pure, analog rock record. Too often in the past with the Deal sisters, recordings were "touched up" by ambitious engineers who dropped compression on drums and corrected pitch, basically ruining days of work and any attempt to create honest-sounding music. "With other studios, you'll walk in and the computer is on, with Pro-Tools running," Kelley says with obvious distaste. "Kim would tell them to turn it off—she didn't want to see one red light on. You can't trust them. Whereas with Steve, you can trust him."

Albini runs a no-nonsense operation. Employees—including Albini—wear drab overalls and digital

SEE PAGE 37

LIK WID LOUNGE
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Will Wrekdefy elekdrefy crowds in L.A.?

Edmonton psychobillies survive calamity to head to Wreckers Ball

By PHIL DUPERRON

Just as Wrekdefy, Edmonton's only psychobilly band, were getting ready for their first tour of the West Coast, they ran into a spot of bad luck. With just three short months to go, circumstances beyond their control forced them into a last-minute lineup change. But instead of treating these calamities as the kiss of death, these resilient rockers simply rolled with the punches, made the necessary rearrangements and called it the "Unlucky Tour."

Mal Suydam, Wrekdefy's singer and stand-up bass-slapper, says it was tough, but he quickly replaced the missing guitarist with their multi-talented drummer Roxy Flames and recruited Derek Theison to play the skins. "It just came at a bad time," says Suydam. "We were three months away from doing this tour and we got the bomb dropped on us pretty much. Luckily, we acted on it really fast. As soon as we heard the news, we figured out what we were going to do. All we had to do was teach them both all the songs. We practised more than we

have—ever. Pretty much three times a week for the last three months. We're pretty set."

Phoenix new times

Luckily, the band had recently hired a manager, Emjae Phoenix, to take care of all the logistical problems that come with touring, allowing them to focus on more practical things—like playing. "If it weren't for her," says Suydam, "we probably wouldn't be going on tour right now. She's done a really good job of getting our asses in gear. She got everything we needed pretty much set, so all we had to worry about

[previous] **psychobilly**

was practising and getting the band sounding good, which took a lot of the load off us." Phoenix also hooked the band up with artist Matt Maguire, who designed their logo and merchandise. Maguire is famous for his work with shock rock luminaries Gwar and their *Slave Pit* comics; he's also created many of Gwar's bloody stage props.

The reason it was so important for Wrekdefy to go on the road now is because the tour coincides with the West Coast Wreckers Ball, a prestigious event that brings together the best psychobilly bands on the scene, both old and new, for a week-

end-long rumble in Los Angeles, ground zero for the current "Third Wave" of interest in psychobilly. It all got started in Europe when the slick-looking Teddy Boys, with their drape coats and greased-back hair, decided to mix the sound of rockabilly with punk style instead of just fists. The result is a Frankenstein mixture of rockabilly's quick-paced thumps and sex-starved yowling with the in-your-face style of punk. It didn't really help the two factions get along, but it added something distinctive to the turbulent mix of street styles in the late '70s and early '80s. "All three didn't get along, from what I know," says Suydam. "It's kind of funny."

Pitted against one another

Although Suydam says he's heard some disturbing stories about the violent antics of "psycho-crews" in L.A. fighting with each other, that's not what the scene is all about. "It has a reputation of a really violent subculture and stuff," he explains, "but in reality it's kind of the opposite. It could be intimidating to see people wrecking in a pit, but moshpits are way more dangerous. In a wrecking pit, no one's out to do bad damage to people." (For the uninitiated, a wrecking pit is similar to a circular mosh-pit, except the dancers flail their arms and fists around in the air as they go around. It may sound sinister, but at

least they're not stage-diving. And hey, it's only rock 'n' roll.)

While the psycho scene in Edmonton is still small—half of them play in Wrekdefy—people have been branching out and turn-

the music," says Suydam. "It's the way it should be. That's the way it is in most cities across the world. There'll be a crew of psychobillies but there will also be skinheads, punks and rockabillys—and even



Psychobilly, qu'est-ce que c'est? Wrekdefy

ing onto bands like the Necromantix, Tiger Army and Mad Sin, giving Wrekdefy a small but varied Edmonton following. "It's cool that the other subcultures are getting into

one else who comes out to shows to see bands play as well." ☐

Wrekdefy
Stars • Fri, May 17

BLUES ON WHYTE

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MAY 16 - 18

Brent Parkin

MAY 19 & 26

House Party Blues Band

MAY 20 - 25

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culture

BPM

By DAVID STONE

Out to Sea, man

The best-laid plans can sometimes fall apart because of the smallest thing. Case in point—all of the western Canadian appearances by UK progressive DJ Dave Seaman were cancelled due to problems with his work visa, which can happen to the best of people, really. According to information on the promoter's website, goldclub-series.ca, there are negotiations to reschedule the dates, which included Lush last Wednesday, for sometime in July. Seaman was on tour to promote the release of his latest mix for the Global Underground series, *022: Melbourne*, which hits stores on Tuesday.

The Starving DJs, who were slated to open for Seaman and Max Graham down in Calgary, have decided to give people a break with a free cover night at their New City Suburbs club night, Sub-Culture. The trio of Vass, Tristan Newton and Diazo will spin a tag-team set of progressive house and trance all night.

And Gold Club is firing ahead with more dates, including an appearance by UK tribal DJ Steve Lawler at Inferno on Thursday, June 13, and house icon Bad Boy Bill at Red's on Friday, June 28. Trance fans will be pleased to hear that on the same night as the Lawler show, United Productions is bringing in young Dutch sensation Armin Van Buuren to Bronze on 5th. Tickets for the show, which also features locals Cziolk and Greg Wynn, are on sale at Colourblind, DV8 Records, Foosh and Underground WEM.

Of course, we've got to get through the long-weekend first. Majestik is planning a big double-whammy for those who like their synth riffs big and their beats thundering, starting with Saturday's guest appearance by Vancouver hard hosue producer and DJ Kultcha. On Sunday, the club welcomes DJ Woody, one part of Binary Finary, the name behind one of the biggest anthems of all time, 1997. Or 1998. Or 1999. Or 2000, depending on which annual remix package you've got. It's a track that never seems to die, probably because it inspires a rabid sense of devotion out of anyone who's ever lost it on the dance floor once the uplifting melody rises out of the speakers. If you've heard it, you'll understand. Even to this day, it's a staple in any trance DJ's arsenal, and DJ Woody will no doubt include his version during what promises to be a rocking performance.

Not to be outdone, Lush and Subterranean Sound have granted the jungle community one of its greatest wishes: On Sunday night, Edmonton

will finally get a chance to hear the master of jump-up, Aphrodite, live in performance. Those who need an education, listen up. Aphrodite is a guy—Gavin King—who hooked up with another DJ, Mickey Finn, to start a label, Urban Takeover. Over the years, they transformed drum 'n' bass with a fusion of hardcore attitude, hyped-up ragga rhythms and hip hop sensibilities, creating dance floor smashers like "Urban Shakedown," "Bad Ass" and their beloved remix of "Jungle Brother" by the Jungle Brothers. On his own, Aphrodite has released a string of classic singles on his own Aphrodite Recordings, and signed a deal with V2 Records in 1999. His latest disc is an EP called *A Coupla Tricks*, foreshadowing a full-length album due to hit stores later this year. The party will also happen in the lounge with beats provided by Rude D, Lickety Split, and Bobby Torpedo. Tickets are \$15 at the door, and \$17 after midnight.

If you've got the day off on Monday, you might want to slide over to Therapy next door when that's all done for Frosted Breaks, a mash-up party of house and breakbeat on two levels. Among the local talent on the decks are Tryptomene, Tripswitch, Degree, Remo, Spilt Milk, Sweetz, Cool Hand Luc, LP, Kristoff vs Derkin, Greg Wynn vs Anthony Donohue, Johnny 5 vs Jameel, Prime & Propheta, Sureshock & Flowpro, Shottee, Old Bitch, Feen, Little Satan, Powder, Slacks, Gundam, Marco Polo and yours truly.

Then you go home and sleep until Tuesday. I'm exhausted already. ☐

By SEAN
AUSTIN-JOYNER

Xcel and Gab first met between the walls of John F. Kennedy High School in Sacramento back in 1987. The school was a hotbed for aspiring MCs, Xcel says, and seeing as Sacramento had six major high schools with talented MCs, battles between rival schools were common. "Sacramento was an incredible place to live from '87 through '90," he recalls, "because the underground scene was so hardcore. Our

Continued from page 35

There isn't a digital tool anywhere to be found in the pure unadulterated rock of *Title TK*. From the pounding rage of "Forced to Drive" to the offbeat drug nightmare of "Sinister Foxx," *Title TK* sounds like nothing else out there, pretty much the same way *Last Splash* seemed nine years ago. In

Blackalicious's MCA contract stipulates that Quannum retains possession of the group's entire back catalogue—a rare feat for independent musicians from any genre. Because of this arrangement, Blackalicious is free to re-release their previous work at will. Both *Melodica* and *A2G*, for instance, will be repressed and released this summer, while *Nia* is still in print and available now. Xcel says the deal has another advantage. "At the end of the day," he says, "Quannum Projects is our homebase, so if MCA were to fold in two months, I'm still on a label that I own. We're in a

During that time, Gab and Xcel kept in contact with each other, and when Gab moved to Davis in 1992, the decision to form a band was a natural. After underground success with a series of singles by Gab and DJ Shadow, Blackalicious began working on their debut EP, *Melodica*, released on the independent Soul-Sides label. Soon after, numerous

"This is the kind of record that people might want to hear, people who just haven't found what they're looking for out there," Kelley says. "It's nice for people to have an option. It would be nice if people just heard it and thought, 'Hey, that's cool.' I just don't know if I'd say something like the world really needs it right now or something. I'm not willing to say something that grandiose." ❖

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CLUB WEEKLY

SPECIAL EVENT (9533 Jasper Avenue) • SAT MAY 25: Wax On! Wax Off!, with Scott McFadyen, Overflow, Whisper, J. Wijit and Erin Eden

4 PLAY NIGHTCLUB—10338-81 Ave • THU: Urban Substance, hip hop and R&B with DJs Spincycle and Invoiceable

THE ARMOURY—10310-85 Ave, 702-1800 • MON: Go-Girl Night • THU: Lo Ball Night • FRI-SAT: top 40 dance and R&B

BACKROOM VODKA BAR—10324 Whyte Ave • MON: Local Motive, house, techno and progressive with DJ Waterboy and guests—MAY 13: Aaron (progressive house) • WED: The Forum, deep/progressive house, intelligent drum and bass, with Robert Alan and DJ Calus • THU: Deja Vu, house with Johnny 5, Khadija Jetha and guests • FRI: The Next Episode, with Simon Locke, Ariel & Roel and guests • SAT: Flava, hip-hop with weekly guests

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene and Spilt Milk

BRONZE—10345-105 Street, 423-7884 • WED-SAT: top 40 dance with Puf The Magic DJ

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: Funktion Friday, with DJ Invoiceable, MC J-Money and Rude Boy • SUN: Ladies Night, with DJ Invoiceable, MC J-Money and Rude Boy

CEILI'S IRISH PUB—10338-109 Street, 426-5555 • MON: Playa, funk, soul and deep house with Junior Brown

CLIMAXX AFTERHOURS—10148-105 St. • (780) 425 2582 • THU: guest DJs • FRI: Thunder Dave, Slav, Mr. Anderson, LP • SAT: Wil Danger, Donovan, Protege, Ryan Mason

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • SAT: Urban Saturdays, with DJ Spincycle, DJ Invoiceable and guests

DEVLIN'S—10507-82 Ave, info 437-7489 • SUN: The In Sounds From Way Out, beats with DJ Diabolic

EUPHORIA—4605 - 50 Ave., Red Deer, AB (late night/after hours) • FRI-SAT: deep house, trance and hard house with residents Sese, Travisty and Devilish, with guests—MAY 17-18: David Stone and Derkin

FLY—10203-104 St., 421-0992 • FRI: house with Dr. Yvo • SAT: house and R&B with Alvaro

HALO—10538-Jasper Ave, 423-HALO • WED: Copectic, Brit pop and indie rock with DJs Rich and Shane • THU: Classic Night, retro with DJ Davey James • FRI: How Sweet It Is, hip-hop and R&B with Urban Metropolis (DJ Ice, Kwake) • SAT: For Those Who Know, with Junior Brown, Amadeo, Remo Williams and guests

IRON HORSE—8101-103 Street, info 438-1907 • FRI-SAT: top 40 dance and R&B with Alix DJ

LUSH/THE REV—10030A-102 St., 424-2851 • WED: Main-The Classic, retro with DJ Loki; Velvet—progressive house with Ariel & Roel • THU: Lush—Trauma, drum 'n' bass & jungle with residents Phatcat, Deegree, Skoolee and guests—MAY 16: Skoolee's Birthday Bash, with Ikon; MAY 23: Ms. Kelly (Calgary) • FRI: Lush—Wheels, house with Remo Williams and Bobby Torpedo and rotating guests—MAY 17: Amadeo; Velvet—Underground, alternative & retro with Eddie Lunchpail • SAT: Turbo, progressive trance and house with alternating guests—MAY 18: Olav Basoski (Netherlands), Charlie Mayhem; Velvet: Forties 'n' Nines, with Rerun and Sundog •

SUN MAY 19: Aphrodite (UK), with MC Degree, Phatcat, Skoolee, Degree and MC Flopro; Lounge: Rude D, Lickety Split, Bobby Torpedo

MAJESTIK—10123-112 St. • MON: Skool, house and tech house with Charlie Mayhem, Anthony Donohue and guests • TUE: DJ Karaoke • WED: Masterbase presents Volume, drum 'n' bass with DJ Celcius, MC Deadly, Ghetto F/X, J.Me.I., Dale Force and guests • THU: House night with residents Tripswitch, Sweetz, Kristoff and guests—MAY 9: Grooverobber (Van.) • FRI: Slammin', house and progressive club with Charlie Mayhem, Kristoff and guests • SAT: hard house with Crunchee, Jaw-Dee and guests—MAY 18: Kultcha (Vancouver) • SUN MAY 19: DJ Woody of Binary Finery (UK)

NEW CITY COMPOUND—10167-112 St., 413-4578 • TUE: Likwid Lounge—Stellar, Brit Pop, Mod and indie Rock, with DJ Bluejay and Travy D • WED: Suburbs—Atmosphere, old school, soul, house and hip hop, with Cool Curt and Slacks • THU: Suburbs—Infinity, house and progressive with the Starving DJs, Pilotpriest (monthly) and guests—MAY 16: Pauly Dee (Calgary); MAY 23: David Stone and Derkin • FRI: Suburbs—Rock, with Simon LeBondage, Bluejay, DJ Damage • SAT: Suburbs—Saturdays Suck, with DJ Blue Jay and Nik Rofeelya

PURE—10551-82 Avenue, 995-PURE • TUES: Pure Opulence, house with residents Yvo DelCanto and Richard Delamar, with guests—MAY 28: Luanch party with Jon Delerious (Calgary) • WED: Live Cargo, live electronic music with DJ Special Agent K and guests—MAY 22: Opening night with G.I. Jody (acid/trance/breaks p.a.), Geoffrey J • THU: Cold & Jaded, industrial and hard-core with The Biomechanic and guests—MAY 16: Leslie (Ottawa, industrial),

Hydromis (Calgary, darkcore/noisecore) • MAY 23: DJ NikRofeelya • FRI: DJ Dragon • SAT: DJ Dragon, eclectic dance music

RED'S—Phase 3, West Edmonton • MON: Mike's Mondays • TUES: Tuesdays • SAT: Saturday Night Party • DJ Kenny K • SUN: Hypno Sundays

THE ROXY—10544-82 Ave, 437-7000 • THU: Metal Night • FRI-SAT: top 40 dance and R&B with DJ Extreme

THE ROOST—10345-104 St. • THU: Upstairs: Roots, R&B and hip-hop with Break Fluid and Alvaro • FRI: Upstairs: house with Alvaro, Headspin, Diabolical Topaz, Yvo and guests

SAVOY—10401 Whyte Ave, 438-0370 • FRI: Indie Rock, with DJs Rich and Shane • SAT: Beats, with Ariel & Roel • SUN: French Pop, with Deja DJ

THE SPOT—10148-105 St. (late night/after hours) • THU: Ladies Night with DJs Cool Curt, POW, Pink, Ambiguous • FRI: The Fearless Five • SAT: Infinity, trance and hard house with the Starving DJs (Tristan Newton, Vaas Dicks) and guests

SUBLIME (late night/after hours)—10147 104 St., Bsm. 905-8024 • FRI: Astrotrip, Darcy Ryan, S2 • SAT: house with Manny Mulatto and Locks Garant with rotating guests Solo, Ryan Mason and Lickety

THERAPY (late night/after hours)—10028-102 Street (alley entrance) info 903-7666 • FRI: Upstairs—Gundam, Prime & Propa, Tripswitch, LP; Bunker—Saki & Spanky, Alias, Charlie Mayhem • SAT: Jameel (progressive), Sweetz (breaks) Dave Thierman (hard flow), Tiff-Slip (hard house), Sureshock w/ MC Flopro (drum 'n' bass), Miss Sync (funky house) • SUN MAY 19: Frosted Breaks (Apr 19th afterparty), with Tryptomene, Tripswitch, Degree, David Stone, Remo, Spilt Milk, Sweetz, Cool Hand Luc, LP, Kristoff, Derkin, Greg Wynn vs Anthony Donohue Johnny 5 vs Jameel, Prime & Propa Sureshock & Flowpro, Shottee, Old Blk Feen, Little Satan, Powder, Slacks, Gundam, Marco Polo

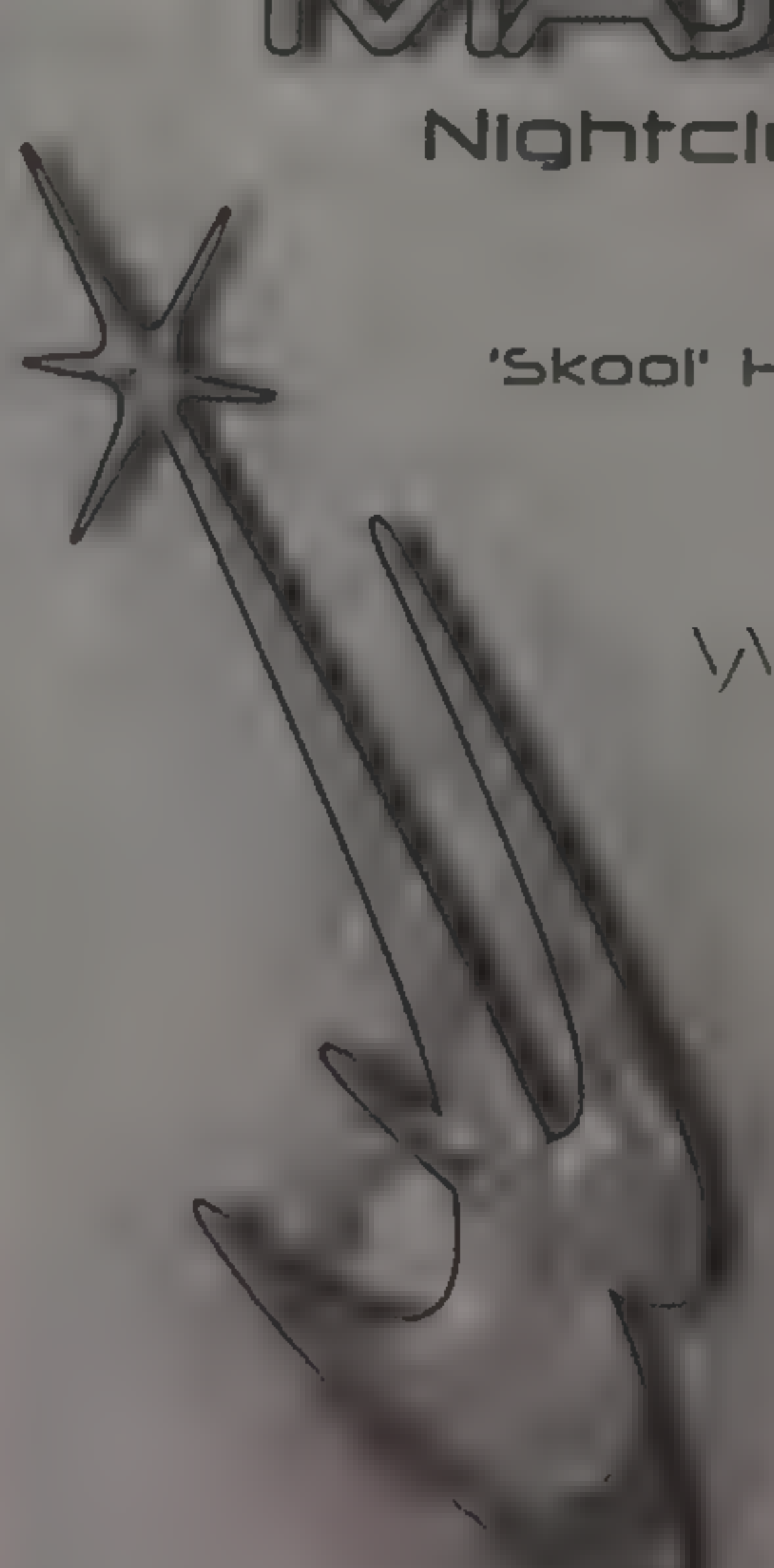
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Sunday
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CLUB WEEKLY

TECHNOLOGICAL
Neal K
Techno
Wednesday Mornings
1AM - 3AM

THE PHANTOM PYRAMID
Minister Faust
Global African/HipHop
Thursdays
8PM - 10PM

SMOOTH
Tina Sparkle
Nzyme
House/Techno
Thursday Mornings
3AM - 6AM

PULSE FM
MC DEADLY
Drum & Bass
Fridays
10PM - 11PM

ELECTROPROLAPSE
DJ Kuch
Techno/House/Trance
Friday Mornings
3AM - 6AM

CATCH THE BEAT
Spilt Milk
HipHop/Breakbeat
Saturdays
4PM - 6PM

FREQUENCY
Eli & Prosper
House/HipHop/DJTempo
Saturdays
8PM - 10PM

CARIBBEAN SWING
KC (& Kinki)
Reggae/Calypso/Soca
Saturdays
8PM - 10PM

THE GLOBAL GROOVE CONNECTION
DJ Shy-guy
Acid Jazz/
Rare Grooves/Soul
Saturdays
10PM - 12AM

UPLAND HANG OUT
Arlo Maverick
HipHop/RnB/Soul/
Dancehall Reggae
Saturdays
12AM - 3AM



NEW SOUNDS



BLACKALICIOUS BLAZING ARROW (MCA)

If the best kind of hip hop has something to say, the new album by the dynamic duo of Blackalicious (a.k.a. Gift of Gab and Chief Xcel) speaks volumes. The songs cover subjects political, spiritual and personal, many of them mixing cynical criticisms with support for positive activism; overall, the disc rests on an underlying foundation of faith and hope that honours the strong soul influence that pervades most of the tracks.

Gab's fluid and intelligent lyrics blend smoothly with the creative and innovative beats laid down by Chief Xcel, creating a sonic journey that engages the mind's higher functions while still making your booty shake. From the frantic and amusing "Chemical Calisthenics" to the more laid-back "Nowhere Fast," there are few low points on the album. There are also some great collaborations with Cut Chemist and Chali 2NA of Jurassic 5, Ben Harper and even members of Blackalicious's old Sole-side/Quannum crew.

It all adds up to a disc that is sure to satisfy fans and draw even more into the Blackalicious fold. ★★★★★ —JAMES ELFORD

ORIGINAL SOUNDTRACK CQ (EMPEROR NORTON)

CQ, the debut feature from writer/director Roman Coppola (his father, Francis Ford Coppola, gets an executive producer credit), uses the groovy backdrop of the international cinema scene of the '60s to tell the story of an earnest young director's attempt to make a futuristic, *Barbarella*-style spy romp—judging from the stills in the CD sleeve of the soundtrack album, the film looks like a cross between *Austin Powers* and *Day for Night*. And the soundtrack, by electronica act Mellow, does everything in its power to conjure up that era of models, miniskirts and Moogs in all its pop-art glory.

The music for the movie-within-the-movie (which draws upon the pleasantly retro sound of modern-day French house music) provides most of the album's highlights, with tunes like "Codename Dragonfly" ("Dragonfly..." warbles the breathy voice of the female singer, "secret agent undercover/Dragonfly/Could you be my lover?"), "Dragonfly Car Chase" and "Rivilozione Sessantanova," setting a

mood as intoxicatingly cool as a well-prepared martini in a Rome nightclub. The two most rousing tracks on the disc are the two most distinctively Gallic ones, Claude François's catchy "Ce Soir Je Vais Boire" and Paul Pöt's campy "Tous En Scène," but since CQ is set in the only decade of the 20th century when it was actually cool to like the French, perhaps that's appropriate. ★★★★★ —PAUL MATWYCHUK

GRAVITY KILLS SUPERSTARVED (EMI)

Does the world need another metal act like Gravity Kills? There have already been countless bands, from Stabbing Westward to Rob Zombie, that have combined metal with an industrial backdrop, and Gravity Kills does little to convince the listener into thinking that they're doing anything more than copping the scene.

Add to that the surprisingly horrid production from the usually reliable Martin Atkins of Killing Joke and Revolting Cocks fame, and you have a record that's more about annoyance than true balls-out attitude. If anything, Gravity Kills's best chance for success is to market themselves as a metal novelty act like Powerman 5000—hey, remember them? The band's sound, over-compressed to the point where if there were any low end (or indeed even a bass player in the mix, even though two of the members are credited as bassists), it's totally obscured by the thin, grating guitars. But, hell, some people dig Andrew WK, and he uses those same production values. Maybe that's the new thing: a death-to-bass-players pact that's been signed by the major labels to chop costs associated with hiring session guys.

The playing is poor, the vocals are clichéd, and the songwriting is hackneyed. And the acoustic guitar-with-digital-effects at Depeche Mode's "Personal Jesus" comes off as a desperate attempt at credibility. You can dress up Gravity Kills as a metal act, but if you want to get any aggression out of this CD, you'd best turn the treble to zero and turn on the super bass. Maybe, just maybe, the record will sound if some effort had been spent on the production. ☹ —STEVEN SANDOR

SHARISSA NO HALF STEPPIN' (MOTOWN/UNIVERSAL)

Foxy Brown, Queen Pen and Li'l Kim typify the confused sexual politics of the music industry. Some people believe them to be the ultimate empowered females, while others dismiss them as nothing more than pawns in a male-dominated industry.

Enter Sharissa, whose new album, *No Half Steppin'*, sets out to break out of the female-vocalist mould. Unfortunately, the disc does little more than throw a match on a raging housefire. Though Sharissa seems to believe her songs are defiant and dangerous, this album is routine and dull. "Any Other Night," the first single, for instance, is one more account of a woman regain-

ing control of her relationship by—guess what?—sleeping with another man. And the empowerment rolls on.

Still, there are some high points amid the monotony. "All These Years," a tale of a long relationship gone bad, complete with references to kids, break-ups and make-ups, is a stand-out. Clubgoers, don't despair either—"Put Down That Phone" and the title track should be making their way to dancefloors before the summer is out.

While I'm sure Sharissa hoped to make a bigger splash, the overly familiar message of *No Half Steppin'* ends up as little more than a sidenote. ★★ —SEAN AUSTIN-JOYNER



WARREN ZEVON MY RIDE'S HERE (ARTEMIS)

On his previous album, 2001's underrated *Life'll Kill Ya*, Warren Zevon sounded particularly cranky—even by Warren Zevon standards. The songs were stripped-down, barbed and bitter, recorded with the aid of only a couple of sidemen; they sounded like the work of a cantankerous hermit whose misanthropic outlook on life and love was redeemed only by a bold streak of sardonic humour.

My Ride's Here, by contrast, consists mostly of so-so collaborations between Zevon and a string of his well-known buddies: "Basket Case," one of the worst songs Zevon has ever recorded, was co-written with Florida comic crime novelist Carl Hiaasen; Hunter S. Thompson contributed lyrics to "You're a Whole Different Person When You're Scared"; David Letterman does a guest vocal on a novelty number called "Hit Somebody! (The Hockey Song)." Indeed, too many of the tracks—including the faux Irish ballad "MacGillicuddy's Reeks" or the Serge Gainsbourg cover "Laissez-moi Tranquille"—feel like novelty items, with Zevon substituting gimmicks like singing in French for emotional investment in the material.

Thankfully, Zevon puts aside the jokiness on songs like the bittersweet "I Have to Leave" and the sly "Lord Byron's Luggage," both of which have the same blend of regret, acid wit and unexpected lyrical left turns that marks his best work. "I've got a bitter pot of je ne sais quoi," Zevon sings on "Genius," but *My Ride's Here* indicates that perhaps Zevon's best stuff comes out when he drinks alone. ★★★★★ —PAUL MATWYCHUK

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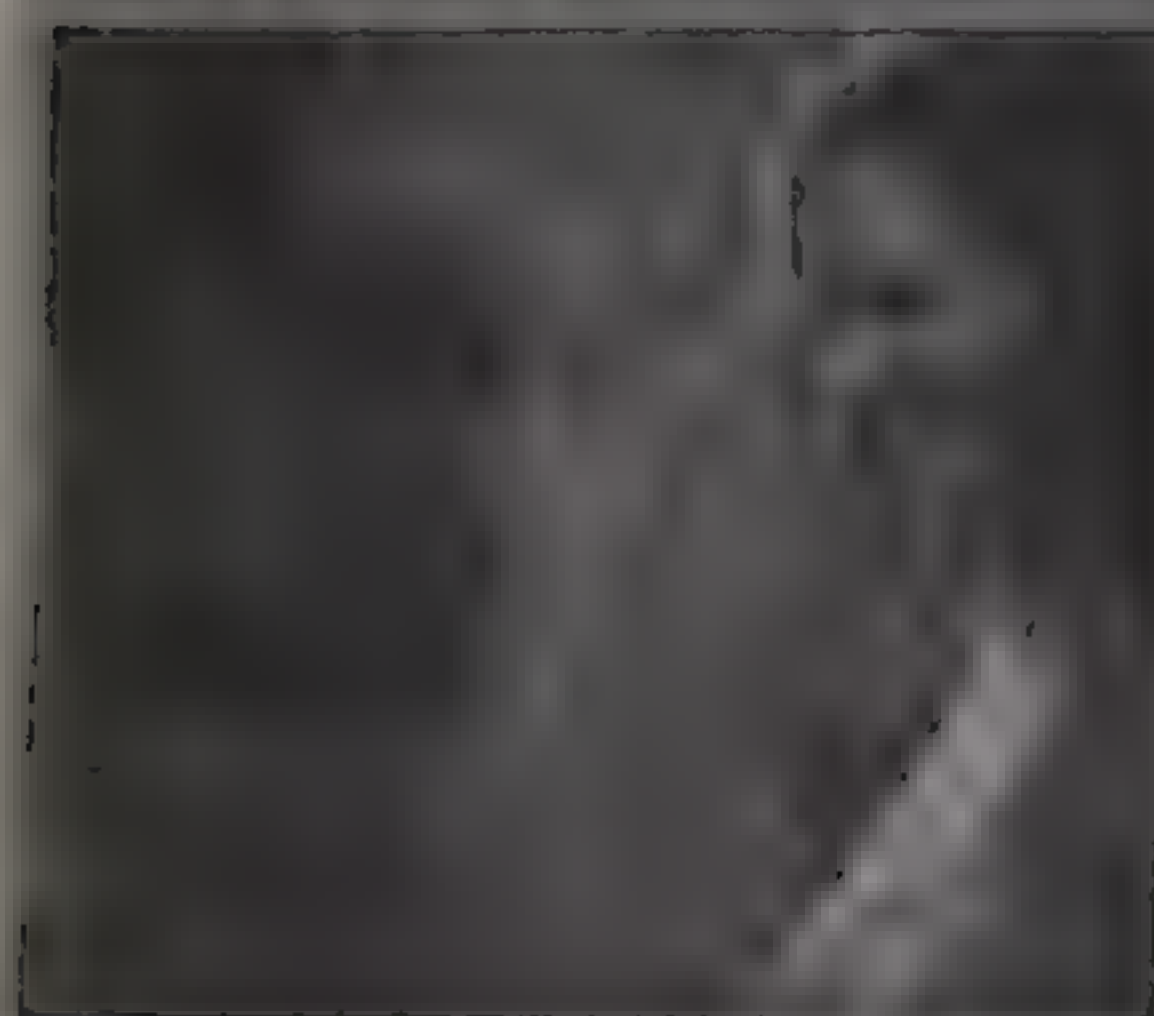
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FAMETRACKER

ENTERTAINMENT REPORTING 101



- 1 *The Scorpion King* hauled up 1.1 million digital bad guys!
- 2 *Changing Lanes* veered back and forth across 3.5 million miles of highway!
- 3 *Murder By Numbers* tallied up 2.3 million homoerotic moments between Michael Pitt and Ryan Gosling!
- 4 *The Rookie* represented Dennis Quaid's 2.1 millionth comeback!
- 5 The stars of *Panic Room* got 1.5 million slivers from running around the house barefoot!
- 6 *Ice Age* spawned 1.4 million Sqrart fan sites!
- 7 *Life or Something Like It* left 1.3 million filmgoers wondering when Angelina Jolie turned into Meg Ryan!

1 *Spider-Man* left 72 million strands of his web hanging around New York City!

2 *Unfaithful* deceived Richard Gere in 14.2 million restaurant bathrooms!

3 *The New Guy* stole 9.5 million story points from *Can't Buy Me Love*!

THE ASTERISK*

Saturday Night Live's Tina Fey is Dennis Miller's niece*

The will of Lisa "Left Eye" Lopes reportedly bequeaths her right eye to science and her left eye to the Smithsonian*

Willem Dafoe has signed a deal to appear in a regular role on *Will and Grace* as a yoga teacher who stalks Jack*

Tennis star Anna Kournikova has agreed to star in a biopic of turn-of-the-century activist Emma Goldman*

Kellogg's has temporarily shelved plans to release a breakfast cereal named for singer Jewel*

Kelsey Grammer is currently recording a merry rap single with hip-hop's Nelly, entitled "Southern Grammer." The star of *Fraser* is reportedly a long-time hip-hop fan and amateur MC*

Diet guru Dr. Robert Atkins has inked a

three-year deal to be the new spokesperson for Wendy's bunless cheeseburgers*

The X-Files' Gillian Anderson plans to take a two-year sabbatical, during which she'll attempt to teach herself the Japanese game of Go while in total seclusion*

Former *Jackass* Johnny Knoxville reveals in a new biography that he spent much of the '80s typing up manuscripts for horrormeister Stephen King*

Woody Allen is reportedly planning a film adaptation of the popular book *Blood Meridian*, with himself as the lead*

Director Kevin Smith reportedly became so irate at the postings of Internet fans that he now never goes near a computer, and has banned computers from the offices of his production company, View Askew*

Actor Adam Goldberg was once a student of mentalist Uri Geller, and will still bend spoons on occasion as a party trick*

THEY HAVE THE RING OF TRUTH TO THEM, BUT THAT'S IT!

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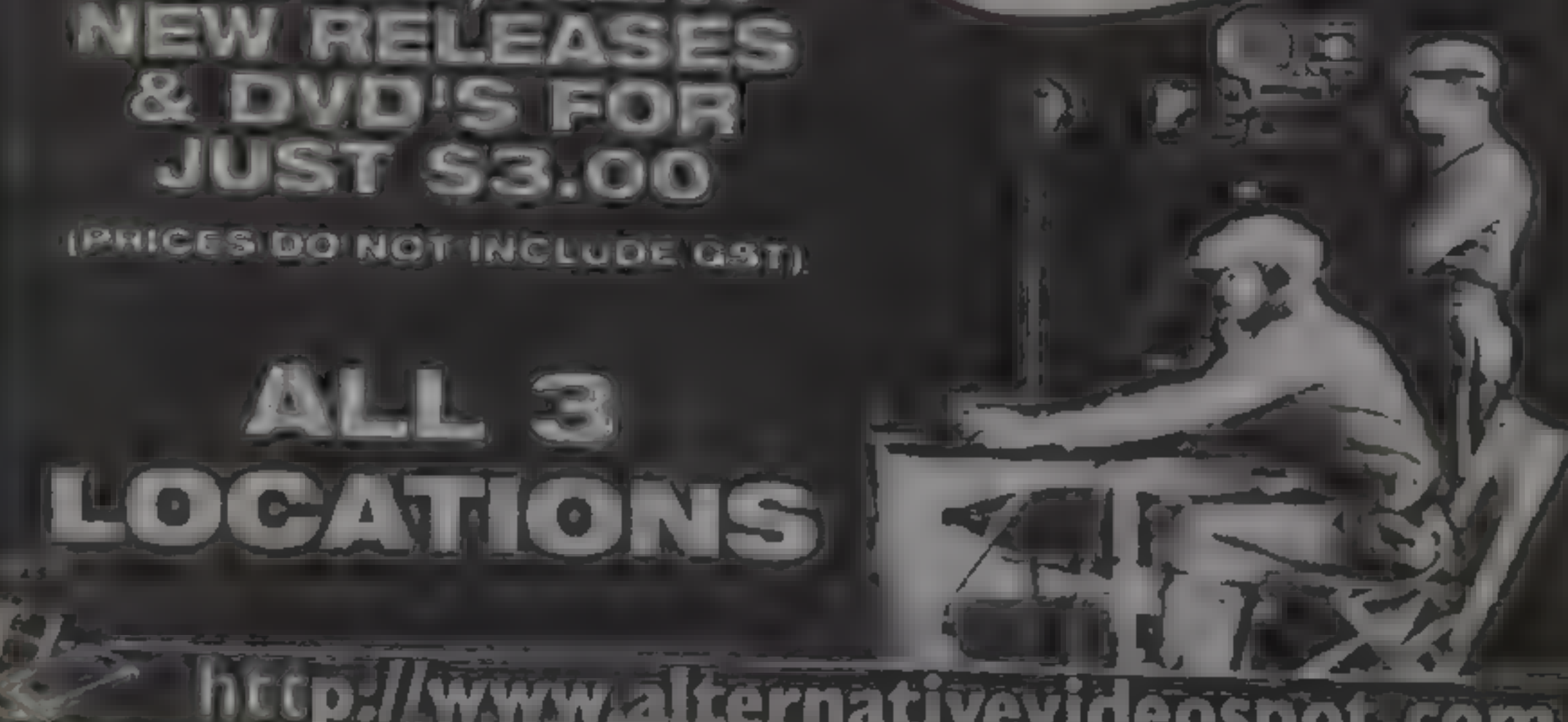
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film

Wilde raspberries



Importance of Being Earnest has too much slapstick, not enough poise

By PAUL MATWYCHUK

The new Miramax film version of Oscar Wilde's canonical 1895 play *The Importance of Being Earnest* feels as though director Oliver Parker believed there was some danger that unless he made it perfectly clear, audiences would somehow fail to understand the movie was supposed to be a comedy. And so, the action begins not with a volley of lively drawing-room banter, but with a comical chase scene in which high-living reprobate Algernon Moncrieff—played by Rupert Everett, complete with comedy mustache—is chased through the London streets by a trio of angry creditors, jumping into passing carriages and tipping his hat roguishly at the alarmed lady passenger fanning herself on the opposite seat while the soundtrack pulsates with "jaunty" period music.

The problem with *The Importance of Being Earnest* isn't so much that Parker has omitted or shortened scenes from Wilde's play or even that he's invented new ones—it's that so much of what Parker adds seems either broad or condescending or simply antithetical to the Wilde spirit of high comedy. The characters are forever getting splattered with mud or fainting onto parlour floors or going to clubs where chorus girls

eagerly flash their panties at the camera. Shortly after Gwendolen (Frances O'Connor) gleefully accepts a marriage proposal from a man she believes is named Earnest but is actually called Jack (Colin Firth), Parker has her immediately hightail it to a tattoo parlour to have the name "Earnest" inscribed across her buttocks. (Firth is shown getting a big "Gwendolen" tattoo in the same location underneath the closing credits—it's Parker's big slapstick payoff.) And whenever Jack's young, pretty ward Cecily (Reese Witherspoon) daydreams about her ideal man, Parker shows us her fantasies—lush tableaux modelled after pre-Raphaelite paint-

ings of King Arthur's court. (It's a silly touch that's made even sillier by Parker's lack of sensuality—these images lack the lurid, giddy fleshiness that's the main characteristic of pre-Raphaelite art, not to mention the fantasies of young, cloistered girls.)

Reese's thesis

Nevertheless, Witherspoon manages to give the best performance in the film. This is, I believe, the first role for which she's been required to adopt an accent, and while I can't speak with any authority on the accuracy of the results, those plummy, overripe tones she comes out with seem perfectly suited to the slightly arch flavour of Wilde's epigrammatic dialogue. Few actresses have ever been able to take self-absorbed, somewhat

deluded heroines and make them as winning and funny and likable as Witherspoon can—the utterly unrepentant, barrasted vanity of Elle Woods (the character she played in *Legally Blonde*), for instance, was precisely that character's best feature! Witherspoon carries over that quality into this film; when Gwendolen asks Cecily if she could look her over and Cecily replies, "Of course—I'm quite fond of being looked at," it's a line that could just as easily have been spoken by Elle. One of the funniest conceits in Wilde's play is that it's the men who are the frantic ones, the ditherers, while the women remain unflappable no matter how outrageous the circumstances become. And Witherspoon's Cecily, with those big eyes and that amazing, sturdy chin fitting right into this notion.

Of the two male stars, Firth's underplaying fares better than Everett's overplaying. Firth has always excelled at playing men trying to mask intense discomfort with a dignified demeanour—his quintessential scene may be the Christmas party in *Bridget Jones's Diary*, where his dour expression and his reindeer sweater each clashed hilariously with the other—and he gets to do a lot of fairly amusing squirming in this film, especially in the scene where he submits to an interrogation from Gwendolen's mother, Lady Bracknell, to see if he is a suitable son-in-law. Judi Dench plays Lady Bracknell, and while there's nothing wrong with her performance, she plays the role exactly the way you'd expect she would—except without the extra dash of imperial slyness she brought to a similar role as Queen Elizabeth I in *Shakespeare in Love*. Add in the fact that she's such an obvious casting choice, and her two big scenes feel like disappointments instead of the comic highlights they ought to be. (To have one Lady Bracknell scene not pay off is a misfortune; for Parker to fumble both looks like carelessness.)

It's interesting to compare Parker's film to the 1952 Anthony Asquith version of *Earnest*, which is so poised and confident that, despite the farcical elements of the story, the comedy feels almost serene. Parker, by contrast, has directed his film in an agitated manner—and, to borrow Algernon's words, he gets butter on his cuffs. ☐

The Importance of Being Earnest
Adapted and directed by Oliver Parker
• Starring Rupert Everett, Colin Firth,
Frances O'Connor, Reese Witherspoon
and Judi Dench • Opens Fri, May 24

Force majeure

Attack of the Clones redeems Star Wars series—clunky dialogue and all

BY DAVE JOHNSTON

As Darth Vader once said, the Force is strong with this one. The second part of the *Star Wars* prequel trilogy, *Attack of the Clones* puts George Lucas's epic tale of the Skywalker family in a galaxy far, far away back on track. It is a dark, more thrilling installment than its convoluted predecessor, 1999's *The Phantom Menace*, and ranks as the best film in the entire series, save for 1980's *The Empire Strikes Back*.

High praise? There are a lot of similarities between *Empire* and *Clones*, which echo each other in the grand dramatic arc of one hero's journey told in the language of B-movies. Instead of redemption, this is the beginning of one man's fall into darkness. Mind you, the dialogue is a galaxy away from the gothic heights of *Empire*, but Lucas has never had a great ear for subtle interplay between characters. Lucas has always painted his cinematic canvas with very broad strokes, and *Clones* is certainly the one of the most stunning and satisfying things he's ever created for the big screen—a perfect popcorn movie.

Worth the price of admission all itself is the duel between Jedi Master Yoda and the sinister Count Dooku (Christopher Lee). There's no point in explaining this scene in words; suffice it to say that the critics attending the preview screening were

cheering when it ripped into action. Detractors will also be thrilled to know that the much-maligned Jar Jar Binks plays a bit part in this chapter, and one crucial scene will give them justification to hate the Gungan.

Ten years have passed since Anakin Skywalker fell into the company of the Jedi, and he has now grown from the precocious 10-year-old played by Jake Lloyd into the reckless teenage personage of Hayden Christensen. Weary of his monastic apprenticeship under Obi-Wan Kenobi (a bearded and entertaining Ewan McGregor), Anakin figures he's better than anyone else in the hallowed order, a sentiment encouraged by Supreme Chancellor Palpatine (deviously portrayed by Ian McDiarmid). Anakin's restlessness is further inflamed when he and Obi-Wan are



instructed to protect former Naboo Queen Padmé Amidala (Natalie Portman, free of her fashion disasters), now a senator in the fabled Republic. Uprisings have begun to threaten the stability of the planetary union, and Palpatine urges for the formation of an army to resist the separatists.

Fett accompli

With the exception of a dizzying chase through the skies and streets of the capital planet of Coruscant, much of the film's first half is weighted down by exposition. Things don't really get rocking until Obi-Wan sets off to investigate a mysterious water-world where he discovers a clone



Ewan McGregor looks a little Obi-Wan next to Hayden Christensen in *Attack of the Clones*

army already being formed, supposedly at the request of a long-dead Jedi master. While he chases after bounty hunter Jango Fett (Temuera Morrison), who may hold answers to the unfolding mystery, Anakin and Padmé tangle with their sense of duty and responsibility back on Naboo. Naturally, a forbidden romance ensues between the childhood friends, which is put to the test after an ill-fated search for Anakin's mother on Tatooine and he sets slowly down the path that will eventually lead him into the armour of Darth Vader.

However, despite script help from Jonathan Hales, Lucas still has a tin ear for dialogue. He can create planets, but he can't create romance any better than the average soap opera. If the imagery in the *Star Wars* films pays homage to everything from *The Sea Hawk* to *The Searchers*, you'd think Lucas would be willing to steal from *Wuthering Heights* or something. But enduring these scenes is a necessary evil—after all, Luke and Leia have to be born somehow.

Lucas does succeed on many

other points. In the case of Christensen and Portman, you can see where Luke and Leia get their charm—Anakin is an angst-ridden teen with immeasurable talent and limited maturity to control it, while Padmé is a driven leader with a passionate heart. Veteran actor Christopher Lee creates a menacing Count Dooku, while Samuel L. Jackson predictably makes Mace Windu the absolute coolest of all Jedi. Best of all is McGregor's charismatic portrayal of Obi-Wan, which moves from lethal intent to light-hearted banter with believable ease.

Might as well go for Yoda

Clones is also breathtaking to watch. Shot entirely on digital tape, the movie will effectively set anyone's hesitations about the medium to rest; its sprawling visages leap off the screen into spectacular life, even after their transfer to celluloid. The CG special effects are nothing short of astounding—especially in the case of Yoda, who is more emotive and dynamic

than he ever could be as a puppet on the end of Frank Oz's arm. The battle scenes are stunning as well. Whether it's Obi-Wan's duel with Jango Fett or the climactic battle between man and machine—shot with a harrowing sense of immediacy—you will hang on the edge of your seat. The evocative score by John Williams is easily the best work he's done in years, underlining the action with wonderfully emotional orchestration.

As we await that last chapter, feel confident that the epic grandeur of *Clones* will probably stand up to repeated viewing, especially among the *Star Wars* faithful. If *Menace* let you down, know that *Clones* will give you new hope. As Yoda said, "There is another." Personally, I can hardly wait. ☉

Star Wars: Episode Two—Attack of the Clones
Directed by George Lucas • Written by George Lucas and Jonathan Hales • Starring Ewan McGregor, Hayden Christensen and Natalie Portman • Now playing

Sub-Ukrainian homesick blues

John Paskievich makes piercing documentaries about the immigrant experience

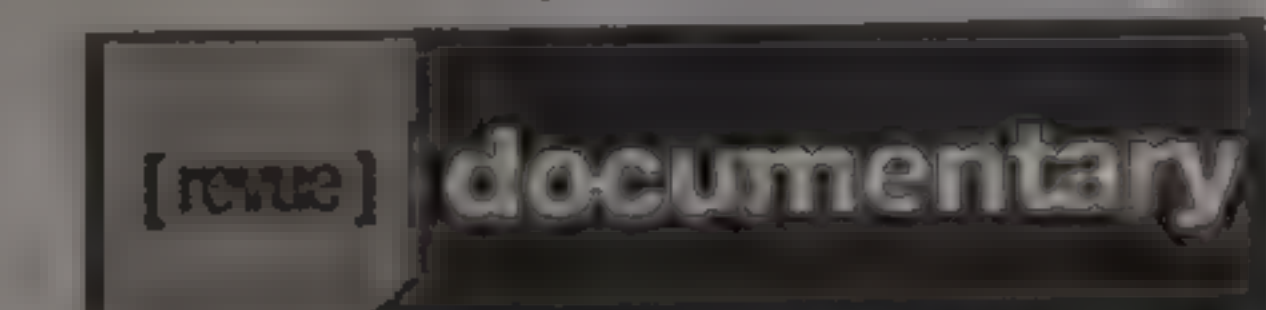
BY KEVIN MAGER

In a WASP male, born and raised in the suburbs. Growing up, my idea of local history had something to do with a pack of du Maurits and the local Red Rooster. Three films by John Paskievich, *My Mother's Village*, *If Only I Were an Indian* and *Gypsies of Svinia*, have shown me how little I learned in Social Studies, and how limited my liberal view of the world is.

Paskievich is a second-generation Canadian; his parents were born in Ukraine. Watching *My Mother's Village*, I was constantly reminded of my childhood friends, many of whom still have their Babas and Gidos out for the Sunday dinner. I didn't know that 10 million of them had died under the hand of Josef Stalin or that, until 1991, Ukraine was ruled by foreign nations for 300 years. I'd heard

about the solid Ukrainian work ethic, sure, but it was Paskievich who told me about the deep psychological wounds generating what he describes as almost a desperation.

What, really, can it be like for a person to arrive from an oppressed country or a Displaced Persons refugee camp who tastes freedom for the first time and decides, along with the rest of the community, to shoulder the responsibility for keeping the homeland alive in your newfound home? Specifically, Paskievich asks what it's been like for the (now) adult children, like himself, of those



displaced Ukrainian immigrants to grow up without even the idea of a free motherland—and to suffer for their parents' nation's pride.

Truly, though, until 1991, these second-generation residents of Canada, or whatever nation accepted their parents as refugees, these people have been the last hope. Paskievich introduces us to their struggle first, crosscutting to footage and interviews with people in the Ukrainian village of Kamiana Hora. Juxtaposing the tortured-yet-affluent

Ukrainian-Canadians with the joyous song and dance of the hardy locals in Ukraine is a little unnerving at first. What, really, is the problem? Then the harrowing, dark history of the Ukraine begins to unfold and the genuine empathy swells.

The Czechs are on the trail

As documentaries, Paskievich's films entertain with their rich, varied, multifaceted human testimonials. *If Only I Were an Indian* looks at a group of Czechoslovakians returning to the ways of, well, the North American native. Appropriately, the film's title is taken from a Kafka quote; the sight of these people practising their best form of native Indian life-in-the-bush, all while the camera crew and three Canadian natives look on and interact with them is surreal, to say the least.

Dr. David Scheffel, a Canadian anthropologist, and three Manitoban natives accompany Paskievich as he observes and interviews these people who study and practise traditional native ways of life. Our perception of what at first seems like a large case of cultural misappropriation is broadened and enriched by Paskievich's interviews with his subjects. Individ-

ually, they have all rejected communism and its social forms and found a sense of community in their shared fascination with native cultures, in what seems to me to be a case of "noble savage" worship. Yet even the Manitoban natives become convinced of these people's conviction. It's a tough case: both the Czechs and the natives have actually suffered at the hands of the ignorant simply for being native, even if their actual definition of that term is somewhat blurred. You be the judge.

Doing as the Romani do

Gypsies of Svinia drops us into a Slovakian town and its growing gypsy slum. Like *My Mother's Village* and *If Only I Were an Indian*, the film's turning point occurs halfway through; in *Gypsies*, the transition is from a "Sally Struthers Network" perspective to one bolstered by Paskievich's willingness to interview the Romani (the gypsies), who are never granted a forum by anyone.



Ukrainians in the village of Kamiana Hora in *My Mother's Village*

Once again, Scheffel accompanies Paskievich, and is instrumental in opening communication between the Romani and the Slovaks.

Let me just say that I have rarely seen brighter examples of the human spirit or more acute displays of prejudice in the contemporary world, than I have in these Paskievich films. He has a talent for finding both the conflicts that divide us—and the hope for a unified future. ☉

The Films of John Paskievich
If Only I Were an Indian: Fri, May 17 (7pm); *Gypsies of Svinia*: Fri, May 17 (9pm); *My Mother's Village*: Sat-Sun, May 18-19 (8pm)
• Zeidler Hall, The Citadel • Metro Cinema • 425-9212



Alfonso Cuarón: Mamá's boy

Director reinvents himself with the sexy, seriocomic *Y Tu Mamá También*

By PAUL MATWYCHUK

Most North American filmgoers' first encounter with director Alfonso Cuarón was his sublime 1995 adaptation of Frances Hodgson Burnett's novel *A Little Princess*, perhaps the most visionary children's film since *The Wizard of Oz*. When he followed that up in 1998 with the modernized, Ethan Hawke/Gwyneth Paltrow version of Dickens's *Great Expectations*, he seemed to cement his reputation as a creator of visually lush fables that combined a sophisticated, lyrical, intimate, very modern cinematic sensibility with a deep respect and understanding of Victorian-era melodrama.

But before he ever set foot in Hollywood, Cuarón had made an earlier film in his home country of Mexico, an exuberant sex comedy

he co-wrote with his brother Carlos called *Love in the Time of Hysteria*. That film tackled such un-Victorian topics as Don Juan-ism and the spread of AIDS, and became an immediate smash hit with Mexican audiences. For his latest film, *Y Tu Mamá También*, Cuarón returned to Mexico, collaborated once again with Carlos on the script and once again put sex—in all its ridiculous glory—at the centre of it all. The result is even funnier, smarter and more erotic than its predecessor; *Y Tu Mamá También* is the freshest, most rambunctious and exciting movie of the year so far, and after breaking box-office records in Mexico, it's shaping up to be a monster hit straight across North America as well.

I spoke with Alfonso Cuarón last week over the telephone and found him to be as open, funny and candid as his films. Here's our conversation.

Vue Weekly: *Y Tu Mamá También* is a rewrite of a screenplay you and your brother did many, many years ago and then abandoned, is

that right?

Alfonso Cuarón: No, no, no. The original *idea* comes from many years ago, but we didn't write a word—maybe a couple of notes on a napkin, but nothing more than that. And every couple of years we would get together and discuss it, but we could never figure out how to make it work—until a couple of years ago, when we decided in the script to make context as important as character. Then we were able to write it.

interview

VW: When you say "context," are you talking about all the asides and extra information you get from the narrator?

AC: Yes, having that constant presence of everything that is *around* the characters, so they're not just travelling in front of postcard landscapes, but human groups and social classes.

VW: Those asides give the film a political dimension, and yet the film doesn't seem didactic. There's

a light-hearted quality to it.

AC: Well, we never intended it as a political film. For us, it's a movie about identity—the two boys searching for their identity as adults, the woman looking for her identity as a liberated woman, but not in a political or ideological way. More in a spiritual way. And it's an observation of a country that, in my opinion, is a teenage country looking to become an adult country. When you're dealing with a country's search for identity, it may seem political, but I think it's deeper than that. You're trying to understand the core of a culture. "Political" can be interpreted as a judgment—and we were trying to make more of an observation.

VW: Well, it's a very non-judgmental movie. You get the sense that while you may not necessarily approve of everything the two boys, Tenoch and Julio, do in the film, you still like them a lot. Is that fair to say?

AC: Oh, yeah. That's the thing that confuses people, though; they don't understand that not judging the characters doesn't mean that

you approve of them. What audiences must connect with is the humanity of the characters. But I also think that even though the boys appear to be having so much fun, there's a sense of melancholy that comes out.

VW: A lot of that melancholy comes through Maribel Verdu's performance as Luisa.

AC: I agree. I think she absolutely anchors the film—she's the catalyst of the film, but she's also the anchor.

VW: One review of the film called it "a teen sex comedy astride a grave."

AC: Well, when we were writing it, we never thought of it as a comedy. We thought of it as a drama with a lot of laughs, with a sense of humour. I think the basic structure of the film is that of a drama and the approach to the characters is that of a drama. But the kind of drama I admire the most is the kind that can be very very funny—Anton Chekhov, Harold Pinter.

VW: Are there moments in the film that still make you laugh when

Mamá También divides of class, politics ease

JOSEF BRAUN

reezy, sweetly melancholy, blushing down to earth and sexy as all hell, Alfonso Cuarón's *Y Tu Mamá También* is a relief not only for the cinema of Mexico (where it's become the most successful film of all time), but for the world. The film has rarely been able to truly capture the erotic freedom of other, established artforms like sculpture, painting, poetry or novels, but *Y Tu Mamá También* sings with a singular, sensual gaiety that's a million miles from the weird kinks, Freudian bleak pretensions of Buñuel, Bergman, Bertolucci, Lynch or even a (great) filmmaker all who put their own significant marks on the world. *Y Tu Mamá También* is overtly neurotic or abstract. Cuarón's is a film that (partly) glorifies in the basest and most subject of modern movies: teen sex. Yet Cuarón (returning to his country after directing *A Little Princess* and *Great Expectations* in the U.S.) and his screenwriter brother examine the subject with more distance and thoughtful than any dozen *American Pies* could while still being just as fun—if not more.

Y Tu Mamá También is the coming-of-age of two randy Mexico City pals on the verge of manhood. Julio (García Bernal) is the middle son of a single mother while wealthy, privileged Tenoch

(Diego Luna) is the son of Mexico's corrupt secretary of state. We first meet these guys apart, but united in spirit: both are screwing their girlfriends one last time before the girls leave for summer vacation. Both make their girlfriends promise to be true—even though, only hours later, they're boasting about the new sexual conquests they plan to exact in the girls' absence. They're on the cusp of what will surely prove to be their last summer of boyish innocence, seemingly endless days of getting stoned, goofing around and masturbating on the diving boards of Tenoch's family swimming pool to shared fantasies of Salma Hayek.

Then the boys meet Luisa (the superb, beguiling Spanish actress Maribel Verdú), the fetching Spanish wife of Tenoch's novelist cousin. They tell Luisa about a beach idyll

[REVIEW]

foreign

named Heaven's Mouth they plan on driving to, boldly proposing that she join them—and, to their mutual shock, she accepts the offer. (Now if only they hadn't made the whole thing up!) Luisa, 10 years their senior, is disenchanted with life and perhaps sees the trip as some kind of personal exorcism. (Though at first the full scope of her motivations is not entirely clear to us, there's definitely more going on than just the desire to titillate a couple of horny kids.) And so, with the shimmering highway from the capital down to Oaxaca's coast stretching out before them, *Y Tu Mamá También* becomes a road movie.

Mommie dearest

The title (which translates as *And Your Mother Too*), refers not only to the boys' scatological humour

but, in a playful way, to the nature of their relationship to Luisa, whose sexual encounters with Julio and Tenoch, which inevitably end with premature ejaculation (a fitting response for teenage boys suddenly confronted with a veritable sex goddess), finally resemble something vaguely maternal as much as something

their lusty heroine with perhaps even more character depth—after all, she is taking bigger risks and has greater stakes, and the filmmakers acknowledge that just as much as they do her voluptuous beauty. As well, the archetypal nature of this story is offset by the added complexity and air of fatalism in the film's playfully omnis-

budding adulthood of Mexico as it is about these characters. And indeed, with the recent end of the PRI's dominance and the political climate in an uncharacteristic state of hope, Mexico lives in a time that deserves to be marked with the kind of poetic resonance *Y Tu Mamá También* bestows upon it. And by contrasting a broader vision of



Diego Luna is stiff on a board in *Y Tu Mamá También*

seductive. The Cuarón brothers are not so interested in evoking wistful nostalgia for some fantasy youth adventure, but rather they burrow into the core of youth's achingly ephemeral nature with delightful, carnal abandon.

Y Tu Mamá También is not just about the transitions experienced by Julio and Tenoch. The Cuaróns imbue

cient narration, reminiscent of the voice-overs in Godard's *Band of Outsiders* or *Masculine Feminine*, which oversees the adventure and supplies little *historitas* about the things the trio passes along the road: fatal accidents, police roadblocks, et cetera.

Cuarón has said that his film is as much about the tumultuous,

Mexico with this very intimate little tale, Cuarón delivers a film in which each benefits from the other's existence. **B**

Y Tu Mamá También

Directed by Alfonso Cuarón • Written by Carlos Cuarón • Starring Maribel Verdú, Gael García Bernal and Diego Luna • Opens Fri, May 17

Watch it?

AC: Oh, I have this rule that when I'm finished making a movie, I don't watch it again. But even me, I saw it so many times when we were editing it and a lot of times it made me laugh. What made me laugh, I think, was mostly the immediacy and the intimacy that the actors brought to their parts.

VW: There's so many scenes in there, like the one where the two boys visit the supermarket, where there's such freedom in the way they're filmed. Did you approach the movie in a different way from how you approached, say, *A Little Princess* or *Great Expectations*?

AC: Oh, it was totally different—that was one of the reasons I decided to make this film. At the end of *Great Expectations*, my cinematographer and myself both felt we'd reached a style, and we were hitting dead ends. When you're hitting dead ends like that, everything you do starts to come out very claustrophobic, very repetitive. Also, in those films, everything had been very subjective, everything was filmed from the point of view of the main character. *A Little Princess*, for

instance, doesn't have a realistic approach; you see the school the way a little girl would see that school. And we really wanted to get away from that—to be objective instead of subjective.

VW: That's true. There aren't many close-ups in the new film, are there? It's all master shots, for the most part.

AC: Yeah. We wanted to play with real time and let the action flow. Just to observe—to keep the camera far away and not to get involved. So it was a completely different approach even in terms of the score. Before, we used the score to underscore emotion; here, the only music you hear is source music—on the radio or the jukebox or whatever.

VW: It seems like you really have to trust the actors when you take an approach like that.

AC: That's what I learned making this film; if you have good material and good actors, you can trust them to do the scene and let it flow. I used to be very controlling and shoot a lot of different angles and then put everything together in the editing room. Here, it's more risky because you know that once you film the scene, you're not going to be able to cut

it. So you have to be very, very careful of the timing.

VW: I'm a real big admirer of your cinematographer, Emmanuel Lubezki. His work on this film is so different from what he did on, for instance, *Sleepy Hollow* and *A Little Princess*, which look so incredibly lush and opulent.

AC: Lubezki felt that with *Sleepy Hollow*, he had taken that style to its ultimate place. And then after that, he told me, 'After *Little Princess*, *Great Expectations*, *Sleepy Hollow*, I don't know what the next step is. I'm starting to get bored.' So *Y Tu Mamá También* was a real point of departure for him as well as myself. *Y Tu Mamá También* comes between his work on *Sleepy Hollow* and *Ali*, and if you see *Ali*, his approach has way more to do with *Y Tu Mamá También* than *Sleepy Hollow*. His work on *Ali* is a \$100 million version of what he was doing on *Y Tu Mamá También*. I consider him my most important collaborator. We've done everything together and for me, he's more than just a lighting cameraman—he's a narrator. The only thing I ever did without him was a commercial I made, and there I ended up firing the DP and doing it myself.

VW: On the Web, there are a

couple of threads where people have been discussing their favourite movie sex scenes and I've noticed that your film is getting mentioned by a lot of people as a film they really found exciting and realistic. What sort of conversations did you have with the actors before shooting those scenes?

AC: We didn't deal with those scenes any differently from how we dealt with the supermarket scene. It was exactly the same approach. What's important about those scenes is that they're not about sex; they're all about something else. For instance, in the opening scene where Tenoch is having sex with his girlfriend, it's all about who's carrying the power in the conversation at that moment. They're trying to make the other person promise they're not going to have sex with anybody when she goes away, and at the end of the scene, neither of them have promised the other person anything! But during the scene, there's a power shift; whoever's on top of the other has the power at that moment. If you watch the film again, you'll see that she's on top of him at one point and then he maneuvers her so that he's on top of her again.

VW: Perhaps part of what peo-

ple are responding to is that the male actors have put themselves at risk in a way that you don't often see in movies. They're more vulnerable—

AC: Yeah, the sex scenes are really bad! I think people really relate to that. I don't think people really relate to how Michael Douglas has sex. They can watch it and say, "Oh, that's cool," but it's like watching Keanu Reeves doing all those moves in *The Matrix*. It's cool to watch, but no one can do it. Here, you get realistic, clumsy sex.

VW: The film was made without the assistance of the Mexican film commission, with whom you've butted heads several times in the past. What did you hope to gain by circumventing the government's involvement in that way?

AC: Well, I have a lot of philosophical disagreements with the nature of the Mexican film commission. I believe that there's a very tainted relationship between artists and the state. The government is the patronizer, the pope and to get an opportunity to make a film, the artist must kiss the pope's ring. And I don't want to be part of that. It creates a sense of the artist as a victim. And I don't believe in victims. **B**

That was the geek that was

The New Guy is as feeble as its geeky, scrawny hero

BY CHRIS BOUTET

Have you ever went to a comedy that made you wish someone would sneak up behind you and bash you in the back of the head with a mallet, just so ambulance workers would show up and load you with so much morphine that the film actually got funny? If not, don't miss your chance to go see *The New Guy*.

The latest project from the shriveled mind of director Ed Decter (who also co-wrote *There's Something About Mary* and should be shot before he finishes the completely unanticipated *Santa Clause II*), *The New Guy* provides pretty much

everything you'd expect from a quirky teen movie that was shelved for over a year and then apparently only released to make sure projectionists and theatre staff have something to do in between *Spider-Man* and *Star Wars*: absolutely nothing.

You see, Dizzy Gillespie Harrison (DJ Qualls), a.k.a. "Diz," is the "loser" at Rocky Creek High School. You can tell immediately because

[review] **comedy**

he's scrawny, has stupid hair and cringes while he's duct-taped to a chair in the middle of the hallway and forced to wear big rubber boobies by some "football jocks" (who, in case you get confused, are the ones wearing high school football jackets and dating pretty girls). And just to ram home the fact that Diz is a total bottom-feeding dork, he

plays in a band called Suburban Funk with his friends, the Plain Girl Who Gets Pretty at the End (Zoëy Deschanel), the Big Fat Black Kid Who Gets Laid at the End (Jerod Mixon) and the Asian Kid Who Likes Computers But Then Turns All Sexy at the End for No Reason (Parry Shen). Their band also sucks.

Anyhow, Diz, apparently weary from being such a loser, is put on medication by his father (Lyle Lovett!); an improbable series of events ensues that lands poor Diz in prison. There he meets the Crazy Black Inmate-Slash-Mentor (Eddie Griffin) who sagely advises Diz that "high school is a lot like prison" and that Diz should just get expelled and start afresh at a new school. He does; hilarity allegedly ensues.

Back to the bleach

The New Guy, like so many crappy daytime talk shows before it, offers proof positive that all it takes someone to go from being a weaselly little idiot to a sultry, pouting sex machine is spiky bleached hair and a leather jacket. The newly reinvented Diz ditches his old friends, becomes totally popular and is soon hanging out with the Hot Cheerleader Who Is, um, Hot (Eliza Dushku), which pisses off her old boyfriend, the Biggest Asshole in the Entire School (Ross Patterson), who vows to get to the bottom of Diz's



true identity. Oh dear! What will happen? Will Diz's past come back to haunt him? Will Diz realize that his own personal sense of acceptance is more important than just fitting in? Will everything turn out just fine with no discernible repercussions for any of the main characters? Should you even care?

The New Guy's tired "be true to yourself" and "friendship is forever" themes will make you roll your eyes far enough back into your head to risk detaching your retinas; the characters are bland, sexist high-school stereotypes from some alternate reality where girls want to do nothing more than dance around in bikinis and have sex with miscreant thugs.

For what it's worth, the slightly funny moment in the movie occurs when that scrawny moron Diz accidentally flicks a marshmallow into Lyle Lovett's eye, causing him to shriek and the ground while his hair catches fire. But then, again, the effect is nothing you can't recreate at home with a bag of marshmallows and a lighter. And a funny-looking friend to play Lyle Lovett. You'd be better off doing that instead. ☹

The New Guy

Directed by Ed Decter • Written by David Kendall • Starring DJ Qualls, Eliza Dushku, Zoëy Deschanel, Eddie Griffin • Now playing

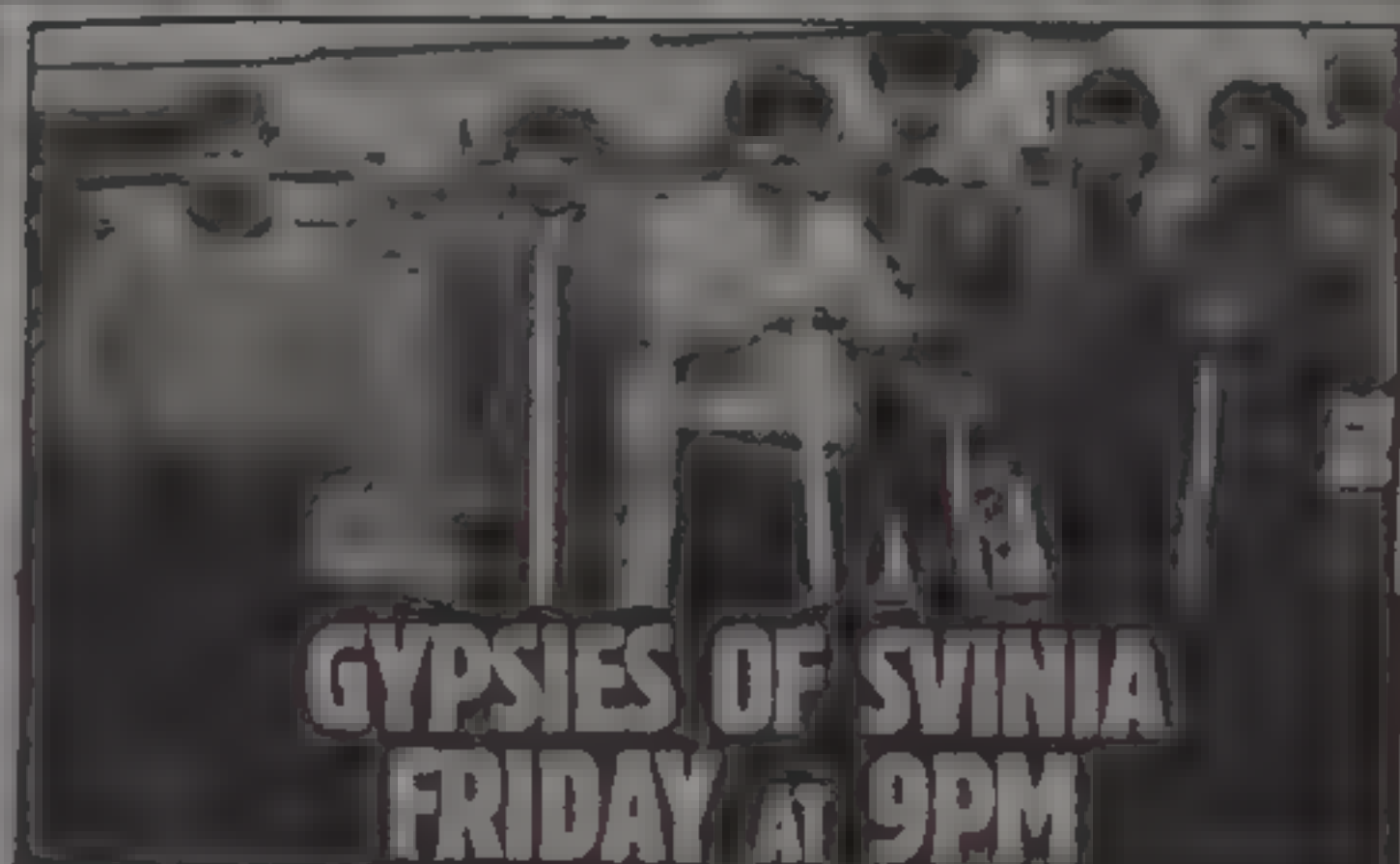
metro CINEMA

JOURNEY BETWEEN TWO WORLDS

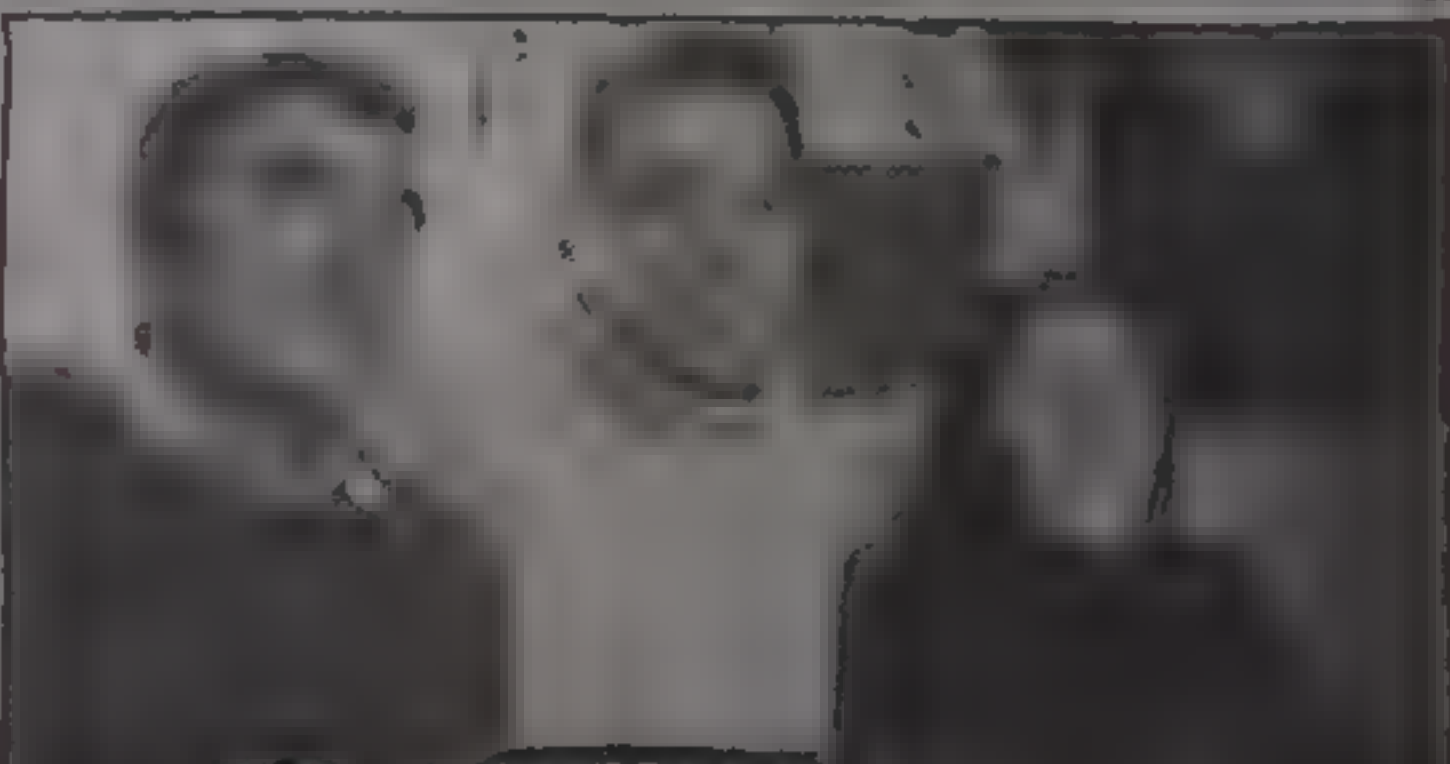
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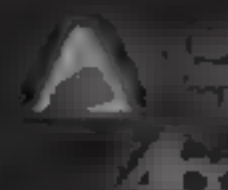
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Emotion



Bring on the empty horses

Long-delayed *Texas Rangers* should have gone straight to Boot Hill

BY JAMES ELFORD

If Westerns are the myths of America, then *Texas Rangers* is a myth better left untold. The film's arrival in theatres was delayed more than two years after its original release date, and was hardly worth the wait; after all this time, it still suffers from a consistent lack of focus that prevents the audience from being drawn into its story.

The narrative revolves around the adventures of the Texas Rangers, the only law in the West that can combat the outlaw army of John King Fisher (Alfred Molina). Leander McNelly (Dylan McDermott) is the supposedly driven ex-preacher/Confederate army captain who leads the Rangers and sets out to impose harsh justice on the West after losing his family to bandits. He is joined in his quest by nerdy city boy Lincoln Rogers Dunnison (James Van Der Beek) and young cowboy George Durham (Ashton Kutcher), both of whom seek revenge against Fisher.

Unfortunately, the film is thinly split between these characters and a variety of side stories, never spending enough time to develop any of them

to the audience's satisfaction. Subplots appear and disappear inexplicably and character motivations are often inconsistent or unclear. The movie was based on a book entitled *Taming of the Neuces Strip: The Story of McNelly's Rangers*, and this might be its major problem; it seems as though there was neither the time nor the desire to properly cover everything in the book—nor the willingness to cut out the extraneous material to create a sleek and smooth Western. Steve Miner's pedestrian direction only accentuates the script's weaknesses. The action sequences—which, handled properly

[review] **western**

could have helped redeem the movie—are disjointed montages of often indecipherable camera movements, while the dramatic scenes are handled with clumsy banality.

Whoa, McNelly!

McDermott offers a weak, disinterested portrayal of McNelly that completely fails to convey the fiery lust for vengeance he feels over the murder of his family. McNelly seems pouty rather than angry or bitter, and you wonder how such a weak and uninspiring man could have been placed in charge of enforcing justice in the lawless West. As the villainous

King Fisher, Molina is doughy, barely intimidating, coming across as slobby rather than malevolent. The result is a lack of tension that is almost suffocating, and the rest of the cast does little to remedy this.

Van Der Beek struggles visibly with his character and Kutcher does little more than paint over his character from *That '70s Show* with a thick, deriding Southern accent. But the movie who seems especially out of place is R&B singer Usher Raymond as the black sharpshooter Randolph Douglas Scipio. Not only does Raymond barely even summon up a performance, the widespread and immediate acceptance that his character received in this former Confederate state seems like a ridiculous example of historical revisionism.

Texas Rangers feels like a movie series that's been chopped and edited down to fit into a constricted timeslot. With better casting and more time to develop both characters and plotlines, it could have enjoyed a decent run on television. Instead, it will join other rehashed failed Westerns like *Wild Bill* and *Wyatt Earp* on the long ride into the sunset of forgotten memories. ☹

Texas Rangers

Directed by Steve Miner • Written by Scott Busby and Martin Copeland • Starring Dylan McDermott, James Van Der Beek, Ashton Kutcher, Usher Raymond • Now playing

...restored
the *Last Waltz*
...be the most
...concert
...ever made

The Last Waltz, the documentary he made about the Band's star-studded farewell concert at San Francisco's gorgeous Winterland in November of 1976, may be the most underappreciated great film of Martin Scorsese's entire career. That when I've mentioned it to many of them seem unaware it even exists, or what a treasure it is of amazing performances and legendary legend after

[illegible]

Loud and clear

"THIS FILM SHOULD BE PLAYED LOUD!" announces a title card before the film gets underway, and indeed, I found it impossible to resist

cranking the volume on my TV set to the maximum—especially during “The Night They Drove Old Dixie Down” (with a stunning horn chart by New Orleans arranger Allen Toussaint) and Muddy Waters’s sensational “Mannish Boy” (with Paul Butterfield somehow managing to sustain a single note on the harmonica throughout the entire goddamned song). In fact, the frustrating thing about listening to the audio commentary tracks (other than having to listen to Scorsese rave yet again about *The Red Shoes*) is that you can barely hear the music underneath it.

Perhaps part of the reason that music seems so beautiful is that it's coming from such ordinary-looking guys and girls—the bug-eyed, gap-toothed Rick Danko; the balding, hobbit-like Garth Hudson (a wisp of curly hair swirling above his head as he rocks

back and forth behind his fortress of keyboards); Dr. John, wearing a black beret, a gigantic pink bow tie and a crooked smile as he performs "Such a Night"; Emmylou Harris and Joni Mitchell, both so skinny and with such pronounced cheekbones that their heads appear almost triangular; Neil Young, his grin a mixture of boyish mischievousness and wide-eyed, beatific wonder as he belts out a transportingly beautiful version of "Helpless"; Van Morrison, his tubby belly bulging out underneath a spandex shirt, doing a series of wonderfully unathletic high kicks as the horn section winds down "Caravan."

The chicken and the Hawk

On his audio commentary, Scorsese accidentally refers to the musicians in the film as "characters," but *The Last Waltz* really does allow all the performers to emerge as distinct individuals—when Eric Clapton's

guitar strap breaks during "Further on Up the Road," you can see his competitive nature come to the forefront when Robbie Robertson jumps in with a guitar solo of his own. And there's a touching moment of vulnerability when Ronnie Hawkins comes onstage, clearly a little bit overwhelmed to find himself in such company, and yells

"Big time! Big time!" to promoter Bill Graham, who's standing just offstage. (The Hawk comes through, though, with a fun rendition of Bo Diddley's "Who Do You Love?")

The film must have been pretty amazing to watch when it came out in 1978, but it seems even more priceless now, when these musicians seem even more legendary than

they did 25 years ago. There's more joy in *The Last Waltz* than a week of MuchMusic videos—buy it, take it home and be sure to play it loud. **D**

The Last Waltz

Directed by Martin Scorsese •
Featuring The Band, Bob Dylan, Van
Morrison, Eric Clapton, Neil Young
and Joni Mitchell • Now on video

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STARTS FRIDAY, MAY 24TH!

FILM WEEKLY

NEW THIS WEEK

About a Boy (CO, FP) Hugh Grant, Toni Collette, Rachel Weisz and Nicholas Hoult star in *Down to Earth* directors Chris and Paul Weitz's bittersweet adaptation of Nick Hornby's novel about a self-centred British commitment-phobe who develops an unexpected emotional attachment to a depressed single mother's lonely 12-year-old son.

The Bad and the Beautiful (EFS) Kirk Douglas, Lana Turner and Dick Powell star in *Some Came Running* director Vincente Minnelli's classic

1952 Hollywood melodrama about an ambitious movie producer and the three friends who disown him after they achieve success of their own. *Provincial Museum Auditorium* (102 Ave & 128 St); Mon, May 20 (8pm)

Journey Between Two Worlds: The Films of John Pasklevich (M) A collection of short documentaries by the acclaimed Winnipeg filmmaker. Featuring: *If Only I Were an Indian* (Fri, May 17, 7pm); *Gypsies of Svinia* (Fri, May 17, 9pm); *My Mother's Village* (Sat-Sun, May 18-19, 8pm). *Zeidler Hall, The Citadel*

Major Motion Picture: The Best of the Hundred Videos (M) A selection of irreverent short films by the ridiculously prolific Toronto video artist Steve Reinke, the best of the 100 videos he created between 1990 and 1997. *Zeidler Hall, The Citadel*; Thu, May 16 (7pm)

Star Wars—Episode II: Attack of the Clones (CO, FP, GR, LD) Hayden Christensen, Natalie Portman, Ewan McGregor and Frank Oz star in the latest installment in George Lucas's space opera, in which young Jedi apprentice Anakin Skywalker is tempted by the dark side of the Force while bodyguarding a beautiful princess.

Y Tu Mamá También (GA) Maribel Verdú, Gael García Bernal and Diego Luna star in *A Little Princess* director Alfonso Cuarón's sexy, unconventional road movie about two horny teenage boys who convince a melancholy older woman to join them on a trip to a secluded, paradisaical beach. In Spanish with English subtitles.

FIRST-RUN MOVIES

Atanarjuat (The Fast Runner) (CO) Natar Ungalaaq, Sylvia Ivalu and Peter-Henry Arnatsiaq star in director Zacharias Kunuk's award-winning Arctic epic, based on an Inuit legend, about a young man whose decision to woo a beautiful girl who has been promised to another sets the stage for revenge and tragedy. In Inuktitut with English subtitles.

A Beautiful Mind (CO) Russell Crowe, Jennifer Connelly, Ed Harris and Paul Bettany star in *How the Grinch Stole Christmas* director Ron

Howard's uplifting biopic about John Nash Jr., the Nobel Prize-winning mathematician whose research laid the groundwork for the "game theory" of economics, and his lifelong battle with paranoid schizophrenia. Based on the book by Sylvia Nasar.

Beauty and the Beast (SC) An IMAX presentation of the 1991 animated film about the romance that slowly blossoms between a young woman and a formerly handsome prince labouring to lift the spell that has transformed him into a hideous animal. Songs by Alan Menken and Howard Ashman.

Changing Lanes (CO, FP) Ben Affleck, Samuel L. Jackson, Toni Collette and William Hurt star in *Notting Hill* director Roger Michell's high-powered suspense flick about a hotshot young lawyer and a businessman who embark upon an increasingly nasty feud after their cars collide during a tense early-morning rush hour.

Clockstoppers (CO, FP) Jesse Bradford, Paula Garcés, French Stewart and Michael Biehn star in *Star Trek: Insurrection* director Jonathan Frakes's teen-oriented sci-fi adventure/comedy about a young man who acquires the ability to stop time after being accidentally zapped by one of his scientist father's inventions.

Deuces Wild (CO, FP) Stephen Dorff, Brad Renfro, Fairuza Balk and Frankie Muniz star in *The Basketball Diaries* director Scott Kalvert's ensemble drama about a close-knit 1958 Brooklyn neighbourhood that becomes the battleground for a violent war between rival youth gangs.

Duct Tape Forever (FP) Steve Smith and Patrick McKenna star in *If You Could See What I Hear* director Eric Till's comedy, based on TV's *The Red Green Show*, in which handyman Red Green and his fellow denizens of Possum Lodge embark on a road trip to a Duct Tape Festival, where they hope to win enough money to pay off a \$10,000 fine.

High Crimes (CO) Ashley Judd, Morgan Freeman and Jim Caviezel star in *Devil in a Blue Dress* director Carl Franklin's courtroom thriller about a female attorney who finds herself on the trail of a massive military cover-up when she agrees to defend her husband against charges of participating in a mass killing in El Salvador. Based on the novel by Joseph Finder.

Hollywood Ending (CO) Woody Allen (who also wrote and directed), George Hamilton, Téa Leoni, Debra Messing and Treat Williams star in this comedy about a down-on-his-luck Hollywood director determined to keep shooting his blockbuster comeback film even though he's suffering from psychosomatic blindness.

Ice Age (FP, GR) The voices of Ray Romano, John Leguizamo, Denis Leary, Jack Black and Jane Krakowski are featured in director Chris Wedge's computer-animated feature about a group of prehistoric animals who team up to reunite an abandoned human infant with his family.

Lantana (P) Anthony LaPaglia, Geoffrey Rush, Barbara Hershey and Rachael Blake star in *Bliss* director Ray Lawrence's gripping multi-character drama, which interweaves the lives of several middle-aged married couples dealing with grief, infidelity and murder. Based on Andrew Bovell's stage play *Speaking in Tongues*.

Life or Something Like It (CO) Angelina Jolie, Edward Burns and Tony Shalhoub star in *Mr. Holland's Opus* director Stephen Herek's offbeat comedy about a career-minded local TV journalist who re-evaluates the direction of her life when a psychic homeless man tells her she is going to die in a matter of days.

The Lord of the Rings: The Fellowship of the Ring (CO) Elijah Wood, Ian McKellen, Viggo Mortensen and Christopher Lee star in *Heavenly Creatures* director Peter Jackson's epic film adaptation of the first volume in J.R.R. Tolkien's series of fantasy novels about a quest to destroy an evil, all-powerful ring.

Men With Brooms (CO, FP) Paul Gross (who also co-wrote and directed), Molly Parker, Peter Outerbridge and Leslie Nielsen star in this ultra-Canadian comedy about four former curling buddies who decide to team up once again to compete in a prestigious local curling tournament.

Monsoon Wedding (P) Naseeruddin Shah, Lillete Dubey, Shefali Shetty and Vijay Raaz star in *Mississippi Masala* director Mira Nair's vibrant, multi-character comedy/drama about a middle-class Delhi family's chaotic preparations for the arranged marriage of their eldest daughter. In Punjabi, Hindi and English with English subtitles.

Monster's Ball (FP) Billy Bob Thornton, Halle Berry, Heath Ledger, Peter Boyle and Sean Combs star in *Everything Put Together* director Marc Forster's acclaimed drama about a racist Death Row prison guard who finds himself falling in love with the African-American widow of a man he has recently helped put to death.

Monsters, Inc. (CO) The voices of Billy Crystal, John Goodman, Steve Buscemi and James Coburn are featured in directors Peter Docter and David Silverman's computer-animated comedy about a little girl who accidentally steps through a portal into Monstropolis, a world populated entirely by child-fearing monsters.

Murder By Numbers (CO, FP) Sandra Bullock, Ryan Gosling, Michael Pitt and Ben Chaplin star in *Single White Female* director Barbet Schroeder's thriller about a female cop who must match wits with a pair of brilliant high school students determined to carry out a series of "perfect murders."

The New Guy (CO, LD) DJ Qualls, Eddie Griffin, Zooey Deschanel and Eliza Dushku star in director Ed Decter's teen comedy about a nerdy high school student who reinvents himself as a cool, dangerous rebel following a brief stint in prison.



Hugh Grant has given so many similar performance in films like *Mickey Blue Eyes*, *Nine Months*, *Notting Hill*, *Four Weddings and a Funeral*, *Sirens*, *Impromptu* and *Englishman Who Went Up a Hill But Came Down a Mountain* that he's pretty much become synonymous with stammering, floppy-haired, and curiously shy Brits. In *About a Boy*, he gets to mature in a hurry in perfecting the character who himself is forced to grow up when he has to look after a depressed single mother's lonely 12-year-old son.

character who himself is forced to grow up when he has to look after a depressed single mother's lonely 12-year-old son. The film was adapted and directed by Chris and Paul Weitz, who also worked on *Amelie* and *Down to Earth* and could probably stand to do a little growing up themselves.

On Their Knees (CO) Anais Granofsky (who also wrote and directed), Ingrid Veninger and Jackie Burroughs star in this road movie about a pair of mismatched, estranged sisters who hatch a plan to transport the body of their late grandmother back to her East Coast home.

Panic Room (CO, FP, GR) Jodie Foster, Jared Leto, Forest Whitaker and Dwight Yoakam star in *Fight Club* director David Fincher's claustrophobic thriller about a single mom and her daughter who must outwit the three burglars who have invaded their New York brownstone in search of a hidden cache of jewels.

The Rookie (CO, FP) Dennis Quaid and Rachel Griffiths star in director John Lee Hancock's inspirational, fact-based baseball picture about Jim Morris, the small-town Texas high-school chemistry teacher who broke into the major leagues as a rookie pitcher at the age of 35.

The Scorpion King (CO, FP, GR) The Rock, Michael Clarke Duncan and Kelly Hu star in *Eraser* director Chuck Russell's ancient-Egypt action epic about a peasant whose campaign of revenge against the army that laid waste to his village eventually leads to his becoming the first pharaoh of Egypt.

Spider-Man (CO, FP, GR, LD) Tobey Maguire, Kirsten Dunst, Willem Dafoe and James Franco star in *Darkman* director Sam Raimi's adaptation of the Marvel comic book about an introverted high-school student who becomes a masked, web-slinging superhero after getting bitten by a genetically altered spider.

The Sweetest Thing (CO) Cameron Diaz, Christina Applegate, Thomas Jane and Selma Blair star in *Cruel Intentions* director Roger Kumble's bawdy gal-pal comedy about a spirited club-hopper who meets Mr. Right and then tries to put her wild ways behind her in hopes of winning his heart.

Texas Rangers (FP) Dylan McDermott, James Van Der Beek, Ashton Kutcher and Rachael Leigh Cook star in *Halloween* H2O director Steve Miner's long-delayed ensemble Western about a group of young cowboys who band together to clean up the lawless Texas frontier following the Civil War.

Unfaithful (CO, FP) Richard Gere, Diane Lane and Olivier Martinez star in *Fatal Attraction* director Adrian Lyne's remake of Claude Chabrol's 1969 thriller *La Femme Infidèle*, about a couple whose marriage spins out of control when the wife has an extended fling with a sexy, seductive stranger.

LEGEND

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EFS: Edmonton Film Society, 439-5282
FP: Famous Players
GA: Garneau Theatre, 433-0118
GR: Grandin Theatres, 458-9822
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728
SC: SilverCity IMAX, Famous Players
WEM 484-8381

GARNEAU theatre
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Sat, Sun & Mon Matinee @ 2:00 pm
• 18A • (sexual content, coarse language throughout)

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10337 - Whyte Ave. - 433-0728

Monsoon Wedding
Nightly @ 7:00pm & 9:15pm
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• 14A • (Coarse Language)

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10337 - Whyte Ave. - 433-0728

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Movie	Rating	Length	Time
Spider-Man (PG)	119min	may frighten children	12:10, 2:40, 5:10, 7:40, 10:10
Ice Age (G)	79min		12:20, 2:50, 5:20, 7:50, 10:20
Panic Room (14A)	110min	(gory violence)	12:30, 3:00, 5:30, 8:00, 10:30
The Scorpion King (14A)	83min		12:30, 3:00, 5:30, 8:00, 10:30
Spider-Man (PG)	119min	(may frighten children)	12:50, 3:20, 6:20, 9:20
Star Wars Ep II (PG)	142min	(no parents)	12:00, 3:10, 6:10, 9:10

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1 Star Wars Ep2 (PG)	141Min	(until June 13)	May 16 & 17 - 3:30pm, 7:30pm, 10:30pm May 18, 19 & 20 - 12:00pm, 3:00pm, 6:00pm, 9:00pm May 21 - 3:30pm, 7:30pm, 10:30pm May 22 & 23 - 3:30pm, 7:30pm, 10:30pm
2 The New Guy (PG)	88Min	(until May 23)	7:20pm, 9:50pm Sat, Sun & Mon 12:00pm, 2:00pm, 5:00pm
3 Spider-Man (PG)	119Min	May Frighten Young Children (until May 30)	7:30pm, 10:30pm Sat, Sun & Mon 12:00pm, 2:00pm, 5:00pm

COMING ATTRACTIONS ... May 24 - Stallion of the Cimarron --- May 31 - The Sum of All Fears

FILM LISTINGS

Showtimes for Fri.
May 17 to Thu, May 23

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10137 82 Ave. 433-0728

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NSOON WEDDING

7:00 9: 5 Sat Sun Mon 2:00

ANA

6:50 9:20 Sat Sun Mon 2:15

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9828-101A Ave.

Circuit Theatre 425-9212

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Sun 8:00

PSIES OF SVINIA

Sun 8:00

MOTHER'S VILLAGE

Sun 8:00

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Garden Mall, Sir Winston Churchill Ave.

St. Albert 445-9822

NDER-MAN

May frighten younger children.

Daily 12:10 12:50 2:40 3:20 6:00 6:20 8:40 9:10

EAGE

Daily 12:20 2:50 6:10

ANIC ROOM

Daily 12:30 3:00 6:40 9:00

THE SCORPION KING

Daily 12:30 3:00 6:40 9:00

STAR WARS: EPISODE II-ATTACK

No passes. Daily 2:26 3:10 6:30 9:30

LEDUC CINEMAS

4762-50 St. 986-2728

STAR WARS: EPISODE II-ATTACK

No passes. Daily 2:26 3:10 6:30 9:30

THE CLONES

Daily 12:30 3:00 6:40 9:00

THE NEW GUY

Daily 12:30 3:00 6:40 9:00

SPIDER-MAN

May frighten younger children. Digital Sound.

Daily 7:00 9:20 Sat-Mon 1:00 3:20

WETASKIWIN CINEMA

Wetaskiwin 1-780-352-3922, 986-2728

SPIDER-MAN

May frighten younger children.

Daily 7:00 9:20

THE NEW GUY

Daily 1:00 3:30

CINEMA GUIDE

EDMONTON CITY CENTRE

10200-102 Ave. 421-7020

STAR WARS: EPISODE II-ATTACK

No passes. Daily 12:00 3:15 6:45 10:00

THE CLONES

Daily 12:00 3:15 6:45 10:00

SPIDER-MAN

May frighten younger children.

Daily 12:00 3:15 6:45 10:00

THE NEW GUY

Daily 12:00 3:15 6:45 10:00

UNFAITHFUL

Daily 12:00 3:15 6:45 10:00

THE SCORPION KING

Daily 12:00 3:15 6:45 10:00

THE NEW GUY

Daily 12:00 3:15 6:45 10:00

HOLLYWOOD ENDING

Daily 12:00 3:15 6:45 10:00

THE NEW GUY

Daily 12:00 3:15 6:45 10:00

THE SCORPION KING

Daily 12:00 3:15 6:45 10:00

CHANGING LANES

DTS Digital. Daily 12:50 4:10 7:10 9:30

THE SCORPION KING

DTS Digital. Daily 12:30 2:50 10:30

ATANARJUAT, THE FAST RUNNER

Sexual content. DTS Digital. Subtitled. Daily 6:35

WEST MALL 8

8882-170 St. 444-1829

ABOUT A BOY

Coarse language. DTS Digital. No passes.

Fri Tue-Thu 7:00 9:40

Sat-Mon 1:20 4:00 7:00 9:40

UNFAITHFUL

Sexual content. DTS Digital. No passes.

Fri Tue-Thu 7:10 9:50

Sat-Mon 1:30 4:30 7:10 9:50

THE NEW GUY

DTS Digital. Fri Tue-Thu 7:20 9:20

Sat-Mon 1:00 3:00 5:00 7:20 9:20

ON THEIR KNEES

Sexual content. DTS Digital.

Fri Tue-Thu 6:50 9:30

Sat-Mon 1:05 2:50 4:45 6:50 9:30

ATANARJUAT, THE FAST RUNNER

Sexual content. DTS Digital. Subtitled

Fri Tue-Thu 8:50 Sat-Mon 1:15 4:40 8:50

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING

Violent scenes throughout. DTS Digital.

Fri Tue-Thu 8:40 Sat-Mon 1:10 4:50 8:40

LIFE OR SOMETHING LIKE IT

Suggestive language. DTS Digital.

Fri Tue-Thu 6:40 Sat-Mon 4:20 6:40

THE SWEETEST THING

DTS Digital. Fri Tue-Thu 6:30

Sat-Mon 1:40 4:10 6:30

HIGH CRIMES

DTS Digital. Fri Tue-Thu 9:10

Sat-Mon 1:50 9:10

A BEAUTIFUL MIND

Mature content. DTS Digital.

Daily 9:00

CLAREVIEW CINEMAS

4211-139 Ave. 472-7600

STAR WARS: EPISODE II-ATTACK

DTS Digital. No passes. On 2 screens.

Daily 12:00 12:30 3:15 3:45

6:45 7:15 10:00 10:30

SPIDER-MAN

May frighten younger children.

DTS Digital. No passes. On 3 screens.

Daily 12:10 12:40 1:10 3:10 3:40 4:10

6:30 7:00 7:30 9:20 9:50 10:15

ABOUT A BOY

Coarse language. DTS Digital. No passes.

Daily 12:50 3:30 7:40 10:15

UNFAITHFUL

Sexual content. DTS Digital. No passes.

Daily 12:20 3:50 7:10 10:10

THE NEW GUY

DTS Digital. Daily 1:20 4:00 7:20 9:40

CHANGING LANES

DTS Digital. Daily 12:45 3:20 6:50 9:30

DEUCES WILD

Graphic violence, coarse language throughout.

DTS Digital. Daily 12:15 6:40

THE SCORPION KING

DTS Digital. Fri-Sat Mon-Thu 3:00 9:10 Sun 9:10

SPIRIT: STALLION OF THE CIMARRON

DTS Digital. Sneak preview. Sun 3:00

SOUTH EDMONTON COMMON

1525 99 St. 436-8585

STAR WARS: EPISODE II-ATTACK

No passes. On 2 screens.

THX Daily 12:00 12:45 3:15

4:00 6:45 7:15 10:00 10:30

STAR WARS: EPISODE II-ATTACK

DTS Digital. No passes. On 3 screens.

Fri-Sun 11:30 1:15 2:00 2:45 4:30 5:15

6:00 7:45 8:30 9:30 11:00

Mon 11:30 1:15 2:00 2:45 4:30 5:15

6:00 7:45 8:30 9:30 11:00

Tue-Thu 1:15 2:00 2:45 4:30 5:15

6:00 7:45 8:30 9:30 11:00

SPIDER-MAN

May frighten younger children. No passes.

THX Daily 2:10 5:00 8:00 10:50

SPIDER-MAN

May frighten younger children.

DTS Digital. No passes. On 4 screens.

Fri-Sun 11:40 12:30 1:00 1:30

2:30 3:20 3:50 4:40

5:30 6:30 7:00 7:30 8:45 9:20 9:50 10:20 11:30

Mon 11:40 12:30 1:00 1:30 2:30 3:20 3:50 4:40

5:30 6:30 7:00 7:30 8:45 9:20 9:50 10:20

Tue-Thu 12:30 1:00 1:30 2:30 3:20 3:50 4:40

5:30 6:30 7:00 7:30 8:45 9:20 9:50 10:20

ABOUT A BOY

Coarse language. No passes.

THX Daily 12:10 2:40 5:10 7:40 10:10

UNFAITHFUL

Sexual content. DTS Digital. No passes.

Daily 1:10 4:10 6:50 9:40

THE NEW GUY

DTS Digital. Daily 12:20 2:50 5:20 7:50 10:15

THE SCORPION KING

DTS Digital. Fri-Sat Mon-Thu 12:15 3:00 5:40 8:15 10:40

Sun 12:15 5:40 8:15 10:40

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING

Violent scenes throughout. DTS Digital.

Daily 12:40 4:50 8:50

PANIC ROOM

Gory violence. DTS Digital.

Fri Sun-Tue 12:50 3:45 6:40 9:15

Sat Wed-Thu 12:50 3:45 9:15

THE IMPORTANCE OF BEING EARNEST

DTS Digital. Sneak preview.

Sat 7:00

STALLION OF THE CIMARRON

DTS Digital. Sneak preview.

Sun 3:00

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8882-170 St. 444-1331

GOSFORD PARK

Daily 1:15 4:00 6:45 9:30

SHOWTIME

Coarse language.

Daily 1:30 5:00 7:45 10:10

THE TIME MACHINE

Frightening scenes, not suitable for younger children.

Daily 1:45 4:15 7:00 9:15

40 DAYS AND 40 NIGHTS

Daily 2:30 4:45 7:15 9:45

SORORITY BOYS

Daily 2:15 4:30 7:30 10:00

RETURN TO NEVERLAND

Daily 2:00 6:30

THE COUNT OF MONTE CRISTO

Violent scenes. Daily 3:45 9:00

VILLAGE TREE MALL CINEMAS

1 Gervais Rd. St. Albert 459-1848

UNFAITHFUL

Sexual content. No passes.

Fri 7:00 9:45 Sat-Mon 1:30 4:15 7:00 9:45

Tue-Thu 7:00

THE NEW GUY

Fri 7:30 9:45 Sat-Mon 1:00 3:00 5:00 7:30 9:45

Tue-Thu 7:30

DEUCES WILD

Graphic violence, coarse language throughout.

Fri 7:30 10:00

Sat-Mon 2:00 4:45 7:30 10:00

Tue-Thu 7:30

CHANGING LANES

Fri 7:15 10:00 Sat-Mon 1:45 4:45 7:15 10:00

Tue-Thu 7:15

MURDER BY NUMBERS

Fri 6:45 9:30

Sat-Mon 1:30 4:00 6:45 9:30

Tue-Thu 6:45

THE ROOKIE

Fri 6:45 9:15

Sat-Mon 1:00 3:45 6:45 9:15

Tue-Thu 6:45

CLOCKSTOPPERS

Fri 6:30 9:00

Sat-Mon 1:45 4:30 6:30 9:00

Tue-Thu 6:30

HIGH CRIMES

Fri 7:00 9:30

Sat-Mon 1:15 4:15 7:00 9:30

Tue-Thu 7:00

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING

Violent scenes throughout.

Fri 7:45 Sat-Mon 3:00 7:45

Tue-Thu 6:30

A BEAUTIFUL MIND

Mature content.

Fri 6:30 9:15

Sat-Mon 1:00 3:45 6:30 9:15

Tue-Thu 6:30

MEN WITH BROOMS

Coarse language.

Fri 6:30 9:00

Sat-Mon 1:30 4:00 6:30 9:00

Tue-Thu 6:30

MONSTERS, INC.

Fri 7:00 9:15

Sat-Mon 1:15 4:30 7:00 9:15

Tue-Thu 7:00

FAMOUS PLAYERS

GATEWAY 8

29 Ave. Calgary Trail, 436-6977

CHANGING LANES

Fri Tue Wed Thu 7:30 9:45

Sat Sun Mon 2:00 4:30 7:30 9:45

CLOCKSTOPPERS

Sat Sun, Mon 1:15 3:30

DEUCES WILD

Gory violence, coarse language.

Fri Tue Wed Thu 7:10 9:25

Sat Sun Mon 1:00 3:20 7:10 9:25

MEN WITH BROOMS

Coarse language.

Fri Tue Wed Thu 7:20 9:35

Sat Sun Mon 1:20 3:40 7:20 9:35

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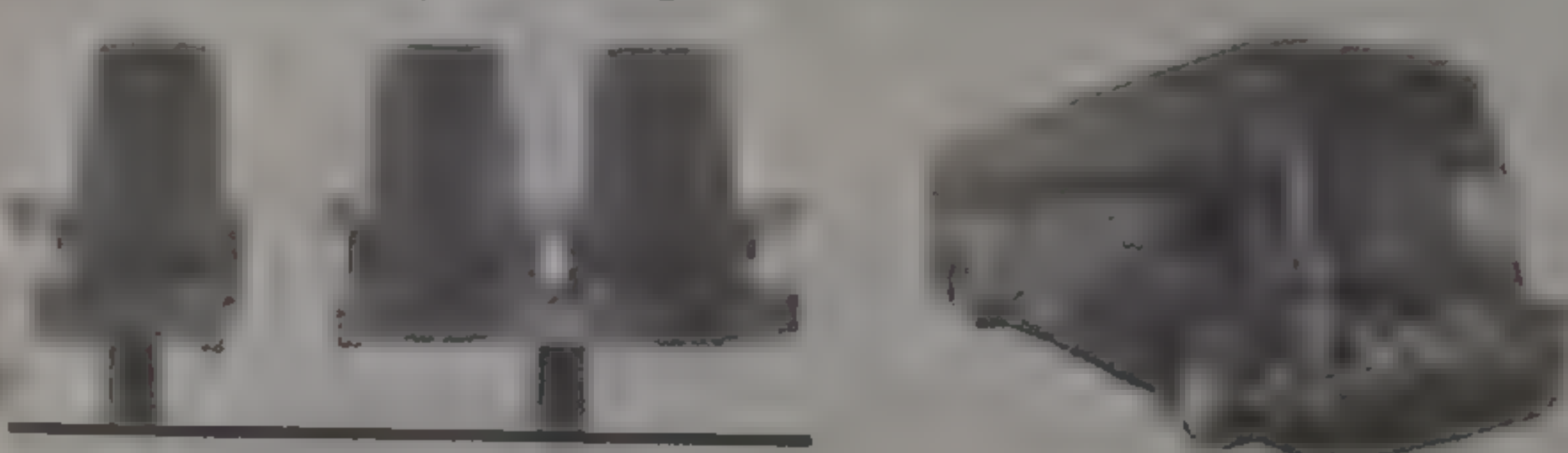
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arts

Irreconcilable differences

The Odd Couple may not be deep, but Haslam and Nelson deliver in it

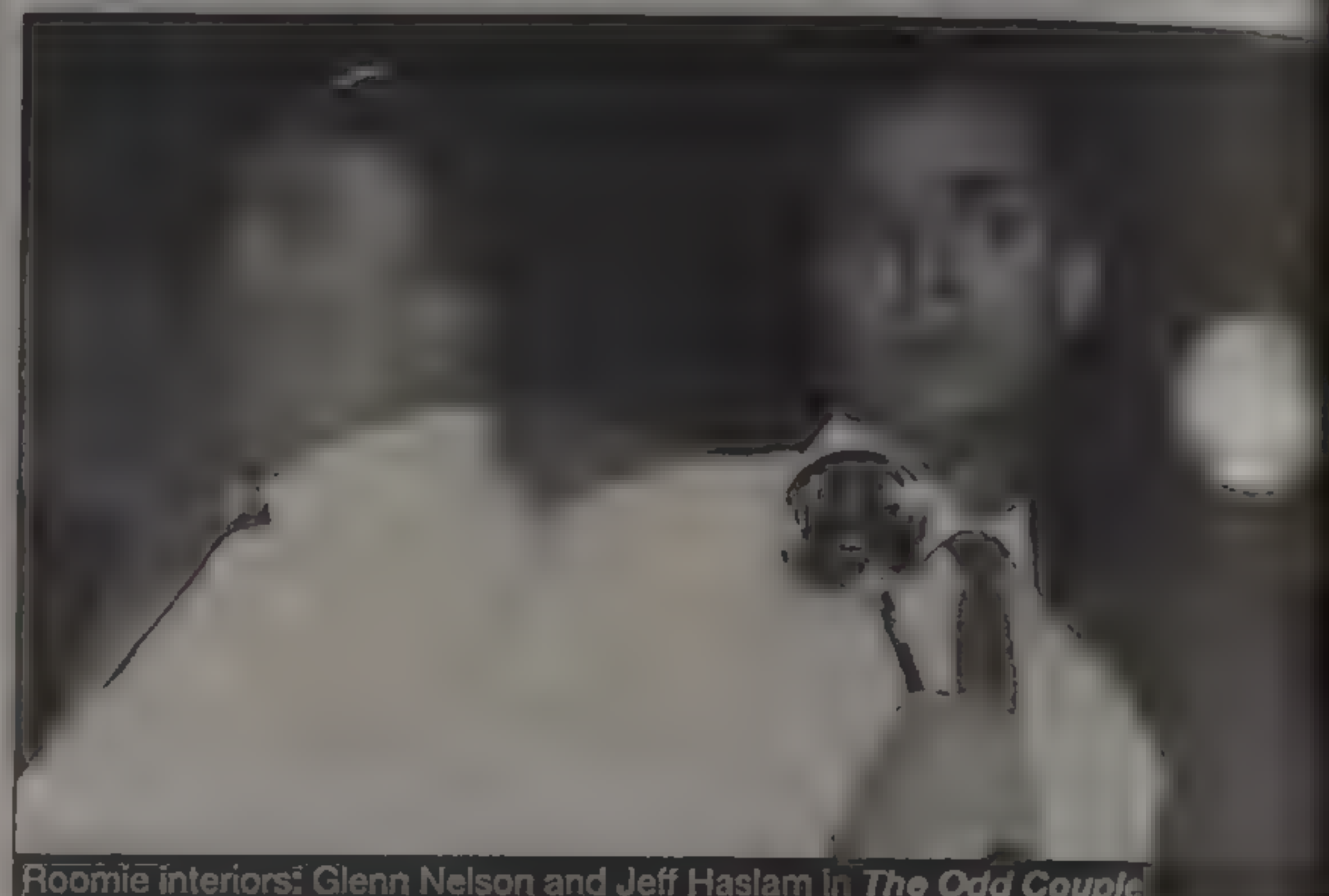
BY PAUL MATWYCHUK

In the first act of *The Odd Couple*, Felix Unger is already driving his long-suffering friend Oscar Madison crazy. Felix is a ridiculously neurotic guy to begin with, but the fact that his 12-year marriage has ended only hours earlier is sending his various tics and quirks and allergies and psychosomatic muscle twinges pretty much off the charts—at one point, he's strutting across Oscar's apartment, bent over at the waist because of a cramp in his neck and shoulders, making bizarre honking noises in an effort to unclog his sinus passages and crying his eyes out in grief over his impending divorce, all pretty much simultaneously. This is the kind of complicated comic scene—requiring an unusual combination of timing, physical grace and sheer onstage charisma—that Jeff Haslam can perform better than pretty much anybody else in town, so it's a stroke of great good luck that he is in fact playing Felix in Shadow Theatre and Teatro la Quindicina's new co-production of Neil Simon's crowd-pleasing comedy about divorce, friendship, poker and appalling personal hygiene.

Haslam's impeccable comic instincts match up perfectly with Felix's tidy personality. Just take the scene where Oscar dares Felix to follow through on his animal instincts just once and throw a teacup against the wall. With just a couple of flickering facial expressions, you can see neatness and rage battle for Felix's soul; rage wins out, he hurls the cup, it smashes into smithereens—and then comes the payoff, as Felix immediately collapses in pain upon the couch, clutching his arm and moaning that the throw has caused his bursitis to flare up again. Or take the way Haslam has Felix spend what feels like five long minutes simply getting ready to pour a beer. Or the absurdly refined expression on Felix's face as he unfolds a napkin before placing it on his lap. Haslam's performance is clean and precise right down to the smallest detail—there's not a crumb or bit of dust anywhere on it.

Well, you know my name is Simon...

Neil Simon comes in for a lot of criti-



Roomie interiors: Glenn Nelson and Jeff Haslam in *The Odd Couple*

cism from younger, "edgier" playwrights for the high level of commercial calculation that goes into his plays. Well, plenty of those writers could learn a lot from Simon—the craftsmanship of the structure, the efficiency with which he sketches in his characters, the clarity with which he presents each emotional beat of the story. The flip side of that clarity, of course, is that there's seldom much going on in them that can't be immediately and completely absorbed upon the first viewing. That's probably a large part of his popular appeal; you never come away from a Simon play nagged by the feeling that there were parts you didn't understand. Simon's plays—even his autobiographical ones, like *Brighton Beach*

have been married for so long, something you more or less go along with for the sake of the play, rather than believe in your heart.)

This Oscar deserves a To

But what this *Odd Couple* does is deliver on just about everything fun that is in there. And there's a lot of it. Glenn Nelson, who plays Oscar, is a solid foil for Haslam; Felix is a pathologically neat, but Nelson is careful not to make Oscar a pathological slob. Instead, his messiness seems more like the downside of backhanded freedom—a sign of how rootless life has become without his wife around to ground him. David Belasco, Mark Meer, John Kirkpatrick and John Hudson (who also directed this fast-paced show) have terrific chemistry. Oscar's poker buddies, and Colin Cairns and Davina Stewart make a superb, twittery comic team as slightly giddy Pigeon sisters, Gladys and Cecily. (The audience loves them the moment they get a glimpse at their hairdos.)

It's a strange thing to see a play where everything works pretty much exactly the way it's supposed to still feel slightly underwhelmed by it—happy and contented rather than thrilled at seeing material brought to life with such near-perfect execution. It probably sounds like a worse nit-pick than Felix Unger, and I don't want to sound like I'm pooh-poohing a show that's (sniff) "merely" entertaining. It's just that however deep a talent pool you have, *The Odd Couple* is a somewhat shallow play; no matter how well you swim, you can only get in up to your knees in it. ☐

The Odd Couple
Varscona Theatre • To May 26
Shadow Theatre/Teatro la Quindicina
• 433-3399 (ext. 4)

[review] theatre

Memoirs—never feel like they're coming from a very deep part of him. His jokes, those famous Simon jokes, however funny they may be, are sitcom jokes—they don't spring from anger or bitterness or craziness or pain or pessimism or an authentic, cockeyed comic vision of the world. Instead, they spring from contentment, a desire to do no more than entertain an audience; that's perhaps Simon's greatest asset as a playwright, but also his greatest limitation.

I guess what I'm trying to say is that I don't think any production of *The Odd Couple* can be much more than an entertainment; there's nothing underneath the jokes for the actors or the director to draw on to give you something richer. (There are a couple of very brief tender moments in *The Odd Couple* where Felix and Oscar talk about their friendship and how they still love their ex-wives, but the idea that Felix and Oscar could ever have been friends—or that Felix could

Wheat emotion



David Cooper

Who Has Seen the Wind tells an overly familiar prairie tale

PAUL MATWYCHUK

The Citadel's new stage adaptation of W.O. Mitchell's 1947 coming-of-age novel *Who Has Seen the Wind* takes place in a small town in Depression-era Saskatchewan, and an onstage narrator (Tom Rooney) quickly familiarizes us with the cast of characters. Brian O'Connell, the young boy through whose eyes we experience much of the action, is a little bit milder and more sensitive to his surroundings than his friends, but a high-spirited, fun-loving boy at heart. (And what he wouldn't give to get a pair of ice skates for Christmas!) His grandmother sure has a peppery Scottish tongue on her, but she scolds him, but deep down she loves each other a lot. Brian's younger brother—well, he's a pest and is always tagging along when he's not wanted. Several scenes of the play take place at the schoolhouse, and boy, I sure didn't want to have that mean old MacDonald for a teacher, always picking the students and punishing

schoolmarm falling in love with the kindly principal. It's not that the play feels clichéd, exactly; it's just that there's not exactly anything surprising about it. The characters never jar you with an unexpected reaction or force you to re-evaluate your initial perceptions of them; neither do you find out anything new or surprising about the hardships or blessings of life on the prairie—instead, playwright Lee MacDougall settles simply for familiar character types and long descriptions of the sky.

Nothing ventured, nothing grained

That sky is vividly recreated by set/props/lighting designer Terry Gunvordahl, who has also filled the Shocor stage with a sort of modular wheatfield that the show's many young performers rearrange throughout the night to form streets, hallways, farmland and even a frozen-over pond with reeds poking through the ice. (The stalks themselves, which look surprisingly durable even in the middle of a tumultuous storm sequence, appear to be made of light brown PVC tubing—it's a good illusion.) I heard a few comments on opening night from audience members who found the constant shifting of the wheat from

scene to scene to be an annoyance, but I thought it was a fairly ingenious

way of keeping the staging fluid even as the story hopscotches from one location to another.

And while MacDougall's script contains few big, dramatic climaxes, several of the cast members offer solid characterizations—Ric Reid, one of my favourite Citadel regulars, is effective as Brian's hard-working, slightly distant pharmacist father as well as his hot-tempered uncle Sean; John Wright is very amusing as the town's less-than-commanding mayor ("Oh," he says worriedly when he's asked why, after several years, a certain social program still hasn't been put into action, "I'm only the mayor, you know...."); and Sharon Bakker gets about as much mileage out of the hand-me-down part of the town biddy, Mrs. Abercrombie, as you could ever ask an actor to get. The young actor Ben Stevens, despite a certain sameness to most of his line readings, does a respectable job in the demanding central role of Brian.

Up in arms

What you miss in the show, however, is the sense of transcendence, the almost mystical, bodiless connection to the landscape that Brian fleetingly feels at several key points in the story. The play feels just too ordinary and unremarkable for such

cosmic moments to flow out of it. At the very end of the play, all the townspeople gather together onstage and slowly, yearningly, lift their arms to the sky—and while it's a nice image, its message of spiritual unity and togetherness seems to come out of nowhere. (It's like a watered-down, more non-denominational version of the memorable

Communion montage at the end of *Places in the Heart*.) *Who Has Seen the Wind* is a lovely-looking show, but unfortunately, its content is so thin as to blow out of your memory mere hours after you watch it. ☹

Who Has Seen the Wind
Shocor Theatre, The Citadel • To
May 26 • 425-1820

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VUE WEEKLY

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Florin Vlad lets icons be icons

Centuries-old religious art tradition lives on in *Iconography*

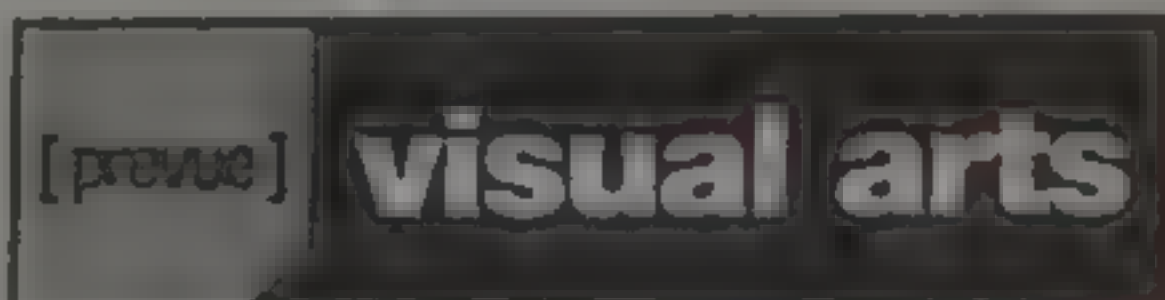
By AGNIESZKA MATEJKO

There's something magical about living in a country like Canada where people arrive from all corners of the globe. In a city as remote as Edmonton, you can meet artists who come from exotic places—places so exotic that spring arrives in March—and who practise artistic traditions with an ancient, time-tested ancestry. Artists such as Florin Vlad, a professional icon painter from Romania whose installation exhibition *Iconography* is currently on display in the Fringe Gallery.

Since his arrival in Canada two years ago, Vlad has not had a chance to practise much English. In the Romanian Orthodox Church (St. Constantine and Helena) where he currently paints icons, everyone, even native Canadians, speaks excellent Romanian. Yet Vlad decided to take his icons out of this ethno-religious setting to show Edmontonians the beauty and

wealth of his traditions. He knows that seeing an icon in an art gallery alters the experience, but it was the best way for him to share Romanian Orthodox iconography with us.

Vlad was raised in an Orthodox family; his home was just down the street from his church. It was there that, as a teenager, he saw some artists painting icons. It was a decisive moment in his life; soon, Vlad entered a religious school for icon painters where many of the teachers came from the Theological Institute of Bucharest. Upon graduation, artists receive a particular level of accreditation ranging from one to six, with



one being the highest. After painting at least three churches, artists can apply to the church authorities to have their level raised. Vlad, who currently sits at level three, made such an application after painting numerous churches in Romania, but the church authorities declined, saying that he is still too young. "It is better that way," Vlad says respectfully; he believes that there is always something more an artist can learn.

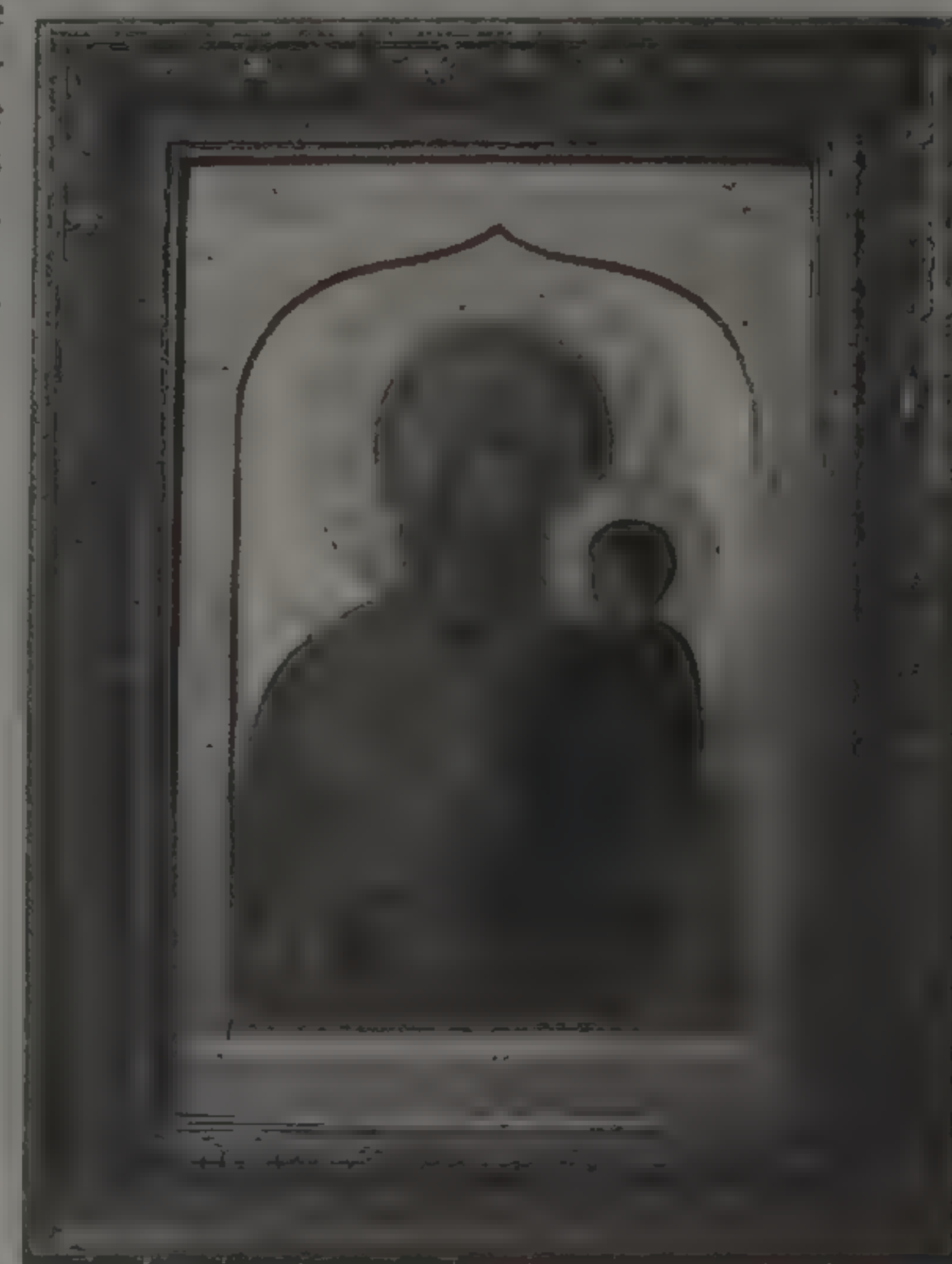
"Painting and my religion are a

part of my life," Vlad says. He does not treat his profession as a daytime job, but as a vocation where everyday life and work seamlessly intertwine. Some of the pieces in the exhibition are his family's own religious icons. In the Romanian tradition, each family has a patron saint; for the Vlads, it is the Virgin Mary. The small, delicate icon of St. Mary was painted for Vlad's daughter Maria-Diana a few months after her birth. The icon of St. Daniel was a gift to his wife Daniela soon after their marriage.

Living on borrowed lime

Not all the supplies required to create traditional icons are available in Canada. On a trip back to Romania, for instance, Vlad plans to collect some lime from the ruins of old church walls, which he will grind into a white pigment for use in frescoes. Some colours can be fabricated; for example, Vlad burns peach pits in a fire and grinds up the resulting charcoal into a beautiful warm black that he is particularly fond of. As

well, in Romania, the backs of the icons are made from a particular



species of pine that does not grow here, forcing Vlad to switch to cedar which, he says, is "clear and strong and an excellent kind of wood." The back of one of Vlad's icons has special significance: it is made from the

wood from some old church that were given to the artist by special permission.

Religion and art are inseparable in Romanian Orthodox iconography. The artist is more than an individual; he is a member of a community with culture and traditions are passed on for generations. The role of the artist is that of a gatekeeper of religious iconography. There is room for innovation—but it can alter the facial expression of the saints, for instance, choose colours to change the visual atmosphere of a particular icon—but icon painters remain in constant touch with the clergy who must approve each design for a church. Vlad is proud to say he has never had a project rejected, a record he attributes to his painstaking adherence to tradition. In North American culture, which values individuality with new religious fervor, it's fascinating

to meet an artist who respects cultural tradition so deeply. ☉

Iconography
By Florin Vlad

Fringe Gallery • To a J...

THEATRE NOTES



all the world is a stage

By PAUL MATWYCHUK

Digger, please

Light Shining in Buckinghamshire • Studio Theatre • May 16-25 • pre-VUE "I'm a leftie from way back," says Conrad Alexandrowicz—but nowhere near as far back as the subjects of Caryl Churchill's challenging 1976 epic *Light Shining in Buckinghamshire*, which Alexandrowicz is directing as his M.F.A. thesis production for U of A's Studio Theatre. The play is a series of vignettes depicting the popular uprisings that took place in 1640s England, spearheaded by groups with such active-sounding names as the Diggers, the Levellers and the Ranters. The title, in fact, is a reference to a famously incendiary Digger pamphlet published in 1648 that called for a return of all public lands to the people of England—in essence, the establishment of a new, classless society to replace the old one based on privilege and wealth. As Churchill remarks in her introduction to the play, "For a short time after the king had been defeated, anything seemed possible."

"It's a very complicated period in history," Alexandrowicz says, considerably understating the matter. "You've got a lot of religious radicalism dovetailing with all these new ideas about democra-

cy. I don't think they really realized the significance of what they were doing. What they were talking about, what they proposed, what they wrote would not be seen again for more than 200 years, in France and the U.S. This amazing guy named Gerrard Winstanley, who was the Digger leader, wrote voluminously about the link between economic and political freedom and proposed stuff that was 200 years before Marx."

Like most of Churchill's work (which includes *Cloud Nine*, *Fen* and *Top Girls*), *Light Shining in Buckinghamshire* is a daunting piece of material. There's no linear storyline to guide you through this chaotic historical era, nor are there very many recurring characters. (And even when figures do reappear later on in the action, they are frequently played by different actors.) "We're risking perplexity on the part of the audience," Alexandrowicz admits. "It's a densely rhetorical play, which makes it hard to get an audience to invest emotionally in it. And it's even more difficult to do that when there isn't a character or set of characters to follow—the characters all disappear into this vast movement of people."

"But at the same time," he continues, "I think we're creating the impression that Churchill has said she wanted to create—that these events are happening to many, many people. There's one scene called 'A Woman Leaves Her Baby,' where a woman is starving and doesn't have enough food to feed her own child, so she has to take it to the almshouse and give it up. And you hear about another character who had to abandon her baby, knowing it would die. So hopefully you have the sense of all these women having these things happen to them—times were so unimaginably tough and there was so much injustice that it was just about institutionalized."

Of course, Alexandrowicz points out, this kind of thing is still happening today,

and he expresses the hope that young people who see that play will realize that the struggle for freedom—the same struggle they're participating in by protesting at the World Trade Organization meeting in Seattle or heading to Kananaskis in June—has been going on for hundreds of years. I ask him if he finds that knowledge reassuring or depressing—after all, how comforting can it be to know that centuries later, we still don't seem to have made much headway against the powers that be?

"It's reassuring and depressing," Alexandrowicz says. "You know, I think that human beings are fatally flawed and I don't believe in political solutions anymore. In one of the last speeches in the play, a character says, 'There may come a time when I may do this again. I'll try this again, maybe we'll all try this again.' People always seem to keep trying again to find liberation. I just think the thing that makes us human is that we keep on fighting and that we still have hope."

The wayward bus

Secret Spaces: The City Speaks • *Departs from the Third Space* (11516-103 St) • Fri-Sat, May 17-18, 8pm • preVUE Drive through Edmonton with Dave Clarke, and he'll spend the entire trip filling you in on the city's fascinating secret history. He's the man who knows that the High Level Bridge is two feet longer in the summer than in the winter and that the architect who designed the Legislature Building later went on to design the sets for the Lon Chaney version of *The Phantom of the Opera*; he knows the location of the city's now-abandoned Immigration Hall and can explain how the grid-breaking diagonal orientation of Kingsway Avenue is a living reminder of one of the most spectacularly cynical corporate boondoggles in Alberta history. Clarke, in short, is the man who knows where

Edmonton's bodies are buried (including the ones under Telus Field).

Which makes him the ideal man to co-ordinate *Secret Spaces: The City Speaks*, a unique theatre event (not to mention a true test of the logistical skills of stage manager Michelle Chan) that has been conceived as a trial run for a project he hopes to do a deluxe version of in 2004 to coincide with Edmonton's centennial. Workshop West artistic director Ron Jenkins commissioned six local playwrights—Ken Brown, Marty Chan, Beth Graham, Mieke Ouchi, Cathleen Rootsart and myself—to each write a 15-minute play designed to be performed in unconventional, non-theatrical locations throughout the city. Audiences will climb aboard a bus at the start of the evening and be driven to each play; during the trip a defrocked city archivist (played by Bridget Ryan) will act as tour guide.

Clarke hopes the evening will leave the audiences with a sense of the complex history buried just beneath the city's surface coming to life through the actors. "If the city speaks," he says, "it's through the memories of the people who've lived there. People are the brain of the city. And if there is a communal story, it's buried away in corners you wouldn't necessarily look in.... What's so interesting about Western cities in Canada is that they're so new. In older cities, the development of the city is buried in archaic times—you can't really go back that far and trace it concretely. Here, you can go to the archives and read the minutes from every single council meeting."

And if that makes the night sound like a dreary series of historical re-enactments, nothing could be further from the truth. The cast of characters for the evening includes a boy with a severe head injury, a sinister psychic, a giant elephant and a princess from a faraway planet, none of which you're likely to see at Fort Edmonton Park anytime

soon. Some of the plays—Chan's, Rootsart's and Brown's—have at least some basis in actual historical events, both private and public. But even in the plays created out of thin air, the characters seem to be looking backward, trying to make sense of the past and put it in some satisfying order. (The here and now of Ouchi's play, for instance, is a film set.) "That's what theatre is all about," says Clarke, "making people see and think about things differently. I first heard the phrase in French and I wish I could remember it because it would sound so classy: 'Even at home, you're a tourist.'"

Pantydisestablishmentarianism

Opening night for the provocatively titled *Hump!* (the debut play from the equally provocatively titled Panty Productions) is still about a month away—the curtain rises on June 1. But if you're eager for a preview glimpse of the show—and considering that it's a musical version of *Richard III*, how can your curiosity be piqued?—at the Varscona on Sunday, May 19 for a fundraiser they're calling *Panty Raid: A Gender-Bending Romp of Song and Verse*. Besides the talented Panties girls—Jocelyn Ahlf, Belinda Cornish, Lisa O'Connor, Celina Stachow and Dana Wylie—the evening will feature a cast of songs and Shakespearean scenes performed by the likes of Jeff Haskins, Davina Stewart, Stephanie Wolfe and Dana Andersen. The gender-bending proceedings will be hosted, appropriately enough, by the sexually exuberant Susanna Patchouli.

Tickets for *Panty Raid* are \$20 and can be reserved by calling 482-6888. Panties, panties, panties—I think I've used the word "panties" more times in this single item than I have in my entire rest of my life. ☉

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16 St., 488-6611, 488-5900.
MON-SAT 10am-5:30pm. **FANFAR:**
works created by the members of the
network. Until June 15. •**THE**
COVERY GALLERY ONE FAMILY'S PAS-
sion for a century, more than a
hundred of the McFall family have
hundreds of quilts. Exhibition repre-
sents five generations. Until June 5.

BEAT GALLERY 8 Mission Ave., St.
459-3679. **ARTISTS BOREALIS:** New
work by a group of Edmonton artists.
May 19

DISTRICT The Winspear Centre,
del Theatre, Edmonton Art Gallery,
Miller Library, City Hall, Edmonton
Centre, Grand Edm Theatre, 420-
1500. **JANAL OPEN HOUSE**
performances, exhibits, activities
Edmonton Symphony Orchestra, Pro Coro
Edm. (watercolours), Louise Amyotte
(text), Maurice Lwambwa Tshany (from
bec, masks).

CLAW GALLERY 10403-124 St.,
1204. **SPRING THAW:** New works by
Cardinal Schubert

TRE D'ARTS VISUELS DE L'ALBERTA
101 Rue Marie-Anne-Gaboury 91 St.,
1011. **FOR THE LOVE OF ART:** Patricia
(oil), Monika Dery and Anne
(watercolours), Louise Amyotte
(text), Maurice Lwambwa Tshany (from
bec, masks).

GLAS UDELL GALLERY 10332-124
4445. Works by gallery artists fea-
ring, Carlo Fonseca, Tony Schermarn,
Thauberger, Les Thomas, Antonio
do. Until June 1.

MONTOART GALLERY 2 Sir
John Churchill Sq., 422-6223,
opening. Open Mon-Wed and Fri
10am-5pm; Thu 10:30am-8pm; Sat,
10am-5pm. •**JUDY CHICAGO-RESOLU-**
ION: A 5TH CHANCE New work by
Chicago, creator of the installation
inner Party. Until June 9. •**FABRICA-**
ION New work by Gillian Collyer, Janet
ry, Zoe Williams. Until June 9. •**CANA-**
DIAN ASSOCIATION NATIONAL
EXHIBITION May 19-June 16
KITCHEN GALLERY: NESTING: New
installation by Holly Newman.
LOREN S GALLERY: FROM HEAD TO
TOE Created by Lisa Murray. Until July 28.
Mission: Members free, \$5 adult, \$3
student, \$2 child (6-12), free (child
under 6). Free Thu after 4pm •**AFTER**
WORK SERIES: Paddle Your Own Canoe. FRI,
17.

STRUM DESIGN STUDIO 12419
11th Rd., 482-1402. **SURFACE**
by A. Gordon. Exhibition of quilts by
the Matters. Until May 31. •**BLANKET**
WITH QUILTS: Part of Voices In
Quilts. Continuing Quilt Canada
11, 20-26

GALLERY 1-1 Fine Arts Building, U of
Edm., 112 St., 89 Ave., 492-2081.
Mon-Fri 10am-5pm; Sun 2-5pm. **PUSH**
2-LL Bachelor of Design grad show
Until May 19.

DOOR 10308-81 Ave., 432-7535.
masks by Thomas Longboat.
Line carvings by Sue Sky. Inuit and
West Indian jewellery by L.
Until May 31.

FRINGE GALLERY Bsmr., 10516
Ave., 432-0240. Open daily 9:30am-
6pm. Sun 10am-5pm. **ICONOGRAPHY** Paintings
and Painting demonstrations.
May 31.

NT GALLERY 12312 Jasper Ave.,
4952. Open Tue-Sat 10am-5pm.
ALDS FROM THE PLAYGROUND:
Cole (Lumsden, Saskatchewan),
Sullivan Holdgraufer (Edmonton). Until
June 16

ERATIONS GALLERY 5411-51 St.,
Plain, 963-2777. Open daily 10am-
6pm. **BEYOND THE RED BRICK SCHOOL: A**
NEW ALBUM Bradley Keys, prairie story
story. Until June 17. Opening recep-
tion, May 19, 1-4pm.

ADANO GALLERY Main Fl., Empire
Bldg., 10080 Jasper Ave., 429-5066.
Wed, Sat 12-4pm or by appoint-
ment. New works by Debra Lalonde and D.

Helen Mackie. Until June 1.

HARCOURT HOUSE 10215-112 St., 426-
4180. Open Mon-Fri 10am-5pm; Sat 12-
4pm. **SCULPTURE IN THE ROUND** Steel
sculptures by Peter Hide. Until May 18.
•**COMING TO WRITING OR THE SILVER**
DRAWINGS: Mary Kavanagh (Lethbridge)
presents her collection, manipulation, pre-
sentation of silver objects. May 23-June 15.
•**FRONT ROOM: FRONT ROOM SCULP-**
TURE: New works by The North Edmonton
Sculpture Workshop artists Ryan McCourt,
Mark Bellows, Andrew French. Opening
reception THU, May 23, 7:30-10pm. May
23-June 15.

JEFF ALLEN ART GALLERY Strathcona
Place, 10831 University Ave., 433-5807.
A unique show by an unknown artist. Until
June 6

JOHNSON GALLERY •7711-85 St., 465-
6171. Open Mon-Fri 8am-5:30pm; Sat
9am-5pm. Works by Sophia Podryhula
Shaw, Phyllis Webb Jeffery and Jija Finvers.
Wrought pewter by Raymond Cox, raku by
Jann Semkow, collector plates by Georgia
Jarvis. Until May 31. •11817-80 St. Open
Tue-Fri: 9:30am-5:30pm; Sat 9:30am-4pm.
Watercolours by Jim Painter and Jim Brager.
Prints by Toti, pottery by Noburo Kubo.
Until May 31.

LATITUDE 53 10137-104 St., 423-5353.
Open Tue-Fri 10am-6pm; Sat noon-5pm.
•**NEW GEOGRAPHERS:** Six emerging
Edmonton artists curated by Isabela C.
Varela. Until May 18. •**PROJEX ROOM:**
MILLION DOLLAR MOUNTAIN. A humorous
investigation of mapping by Kris Lindskoog.
Until May 18

McMULLEN GALLERY University of
Alberta Hospital, East Entrance, 8440-112
St., 407-7152. **THEN AND NOW** Exhibit of
quilts highlighting early pieces alongside
recent work by some well known Canadian
quilters. Until June 16.

PROFILES PUBLIC ART GALLERY 19
Perron Street, St. Albert, 460-4310. Open
Tue-Sat 10-5pm. Thu until 8pm. **HIGH**
ENERGY: St. Albert High Schools. Until
June 1.

RED GALLERY AND STUDIO 9621
Whyte Ave., 439-8210. Open Tue-Sat
11am-5pm. Recent domestic landscapes,
portraits and still lifes by Christl Bergstrom.
Ongoing.

RIGOLETTO'S CAFÉ 10068-108 St., 426-
2122. Open Mon-Sat 11am-2am. **DAMSELS**
IN DISTRESS. Exhibition and sale of funky
paintings by Christine Frost.

SNAP GALLERY 10137-104 St., 423-
1492. Open Tue-Sat noon-5pm. **COUPURES**
DE PRESSE: PRINTS AND RELATED WORKS
1992-2002: Prints and installation works by
Denis Lessard, Montreal. May 16-June 15.
Artist's talk THU, May 16, 7pm. Opening
reception THU, May 16, 8pm.

SNOWBIRD GALLERY WEM, 8882-170
St., 444-1024. Featuring works by J.
Yardley-Jones and Gregg Johnson. Acrylics
by Jim Vest, pottery by Noburo Kubo and
Jacqueline Stenberg. Art glass available.
Artists in the courtyard continues every
weekend.

SPECTRUM ART GALLERY AND STUDIO
10867-96 St., 424-8803. Open daily 10am-
6pm. Paintings by Christopher Lucas. Work
by Patricia Young, Bridgit Turner, Deanna
Larson and David Phillips.

STUDIO GALLERY 143 Grandin Park
Plaza, St. Albert, 460-5990. Open Mon-Fri
10am-6pm; Sat 10am-5pm. **NEW ASPECTS**
Oil paintings, watercolours and mixed-
media works by various artists.

SUSSEX GALLERIES 290 Saddleback Rd.,
988-2266. Landscapes, cityscapes, florals,
nudes, surreal paintings as well as glass-
works, sculptures and ceramics by various
artists.

UNIVERSITY EXTENSION CENTRE
GALLERY 2nd Fl., University Extension
Centre, 8303-112 St., 492-3034. Open
Mon-Thu 8:30am-8pm; Fri 8:30am-
4:30pm; Sat 9am-noon. **INSIDE OUT:** By
Lois Bonik. A final visual presentation for
the Certificate in Fine Arts. Until May 22.
SAT, May 18, 2-5pm. Artist in attendance.

UPSTAIRS GALLERY Great Bear Framing,
2nd Fl., 11631-105 Ave., 452-8906. **THE**
SPACE OF TREES: Paintings by Tom Gale.
Until May 28.

THE VAAA GALLERY 3rd Fl. Harcourt
House, 10215-112 St., 421-1731.
SOJOURN: Recent paintings by Brent R.
Laycock. Until May 30.

VOICES IN CLOTH - A QUILTER'S
GATHERING Various locations, 487-1142,
www.canadianquilter.com. Biennial confer-
ence of the Canadian Quilters' Association.

May 20-26.

WALTERDALE PLAYHOUSE Theatre
lobby, 433-6018. **ART IN THE LOBBY:** New
works by Edythe Markstad-Buchanan and
Jan Fraser. Running in conjunction with *The*
Crucible. Until May 18. Open for viewing
before the show Tue-Sat 7pm; Sun 1pm

WEST END GALLERY 12308 Jasper Ave.,
488-4892. •Paintings of country gardens
by Nancy Day. Until May 18. •A retrospec-
tive exhibition of etchings by David
Blackwood. May 25-June 7.

DANCE

MYER HOROWITZ THEATRE Student
Union Building, U of A Campus, 436-5843.
FRI 24 (7pm): Wakaba-kai (traditional
Japanese dance group) w/ dance groups
from Japan, Vancouver, Calgary,
Lethbridge. TIX \$15, \$12 senior/student.

THEATRE

THE AVENUE The Arts Barns, 10330-84
Ave., 488-6381. Musical. Presented by i
human youth program. Strong language
and content. Gun Shots May 16-18, Thu-
Sat 8pm. TIX \$10 adult, \$7 youth @
Blackbyrd Myozik, Sound Connection, @
door. Artwork will be offered for sale.
Proceeds to the i human Education Fund
for high-risk youth

THE BLUE ORPHAN Catalyst Theatre,
8529-103 St., 431-1750, 420-1757.
Musical epic. By Jonathan Christenson and
Joey Tremblay. Stories of romance, adven-
ture, hidden hopes, broken dreams, and of
tragic loss and loneliness. TIX May 23-24
(previews) \$11.70; May 25 (Gala perform-
ance) \$100 (incl. opening night perform-
ance and the party afterwards). May 26,
May 28-June 2, 8pm \$22.40 and \$17.05.
May 26, June 2, 2pm \$22.40 and \$17.05.
Group rates available for parties of ten or
more. Tickets @ Catalyst, TIX on the
Square. May 23-June 2.

CHIMPROV! The New Varscona Theatre,
10329-83 Ave., 420-1757, 448-0695. Every
Saturday at 11pm. Featuring Rapid Fire
Theatre's top improvisers. Until May 18.

THE CRUCIBLE Walterdale Playhouse,
10322-83 Ave., 451-8000. By Arthur Miller.
1692, Salem, Massachusetts. Discontent
and suspicion reign as a town's ferocious
gnp on obedience and faith gives way to
panic and distrust. Mature subject matter
Until May 18. TIX \$10-\$12 adult, \$8-\$10
student @ door or TicketMaster.

DIE-NASTY Varscona Theatre, 10329-83
Ave., 433-3399. Edmonton's long-running,
live improvised soap opera. Every
Mon, 8pm.

EVITA Mayfield Dinner Theatre, 16615-
109 Ave., 483-4051. Lyrics by Tim Rice,
music by Andrew Lloyd Webber. The story
of Argentina's First Lady, Eva Peron. Until
June 23. TIX from \$35

GOLD DIGGITY Celebrations Dinner
Theatre, The Oasis Entertainment Hotel,
13103 Fort Rd., 448-9339. By Tom
Edwards. 'God-fearin' gold dust widow
Reba Calhoun almost loses her only son
while trying to pan for gold. Until Aug. 3.
TIX starts at \$32.95.

LIGHT SHINING IN BUCKINGHAMSHIRE
Timms Centre for the Arts, 112 St., 87
Ave., U of A Campus, 492-2495. Presented
by Studio Theatre. By Caryl Churchill.
Historical drama that explores class struc-
ture and religion in 17th-century England
May 16-25, 8pm. Matinee Thu, May 23,
12:30pm. TIX \$8-\$20.

LIVE ON SATURDAY NIGHT Jubilations
Dinner Theatre, Upper Level, Phase III,
WEM, 484-2424. Our send-up of the late
night comedy show. Until Jul 11.

THE ODD COUPLE Varscona Theatre,
420-1757, 433-3399 (voice box #3). By
Neil Simon. Presented by Varscona
Companies Collaborate. Until May 26. Tue-
Sat, 8pm; Sat-Sun, 2pm. Tue evenings. Sat
mat pay-what-you-can. TIX \$16, \$14 stu-
dent/senior/equity members. Adv. tickets @
TIX on the Square.

SECRET SPACES: THE CITY SPEAKS 3rd
Space Cabaret, 11516-103 St., 477-5955.
Journey to six spaces and see new plays.
May 17-18, 8pm. TIX \$12.

THEATRESPORTS New Varscona Theatre,
10329-83 Ave., 448-0695. Every Friday @
11pm Rapid Fire Theatre features teams of
improvisers.

WHO HAS SEEN THE WIND The Citadel,
Shoctor Theatre, 9828-101A Ave., 426-
4811. Based on the book by W.O. Mitchell.
Adapted by Lee MacDougall. Until June 2.

ROCKIE HOROSCOPE

By ROCKIE GARDINER

♈ ARIES (Mar 20-Apr 19) By now, the Ram should be stepping out of the woods. Things may not move swiftly enough—Mercury is retrograde!—to suit your impatient soul, but at least the danger your aggressive Mars ruler recently put you in has passed. There may be some crazy days ahead when you'll feel free to cross barriers and instigate inventive procedures. Concentrate on promoting your product, but be aware that routine business (e.g., processing orders, making deliveries, etc.) could become problematic.

♉ TAURUS (Apr 20-May 20): Accept with an open mind and a clear conscience what ever unexpected ride you go on while your Venus ruler and eronic Uranus form a rewarding relationship this weekend. This is not a common planetary occurrence, although it might seem to others that Taurean pleasure seekers are in constant pursuit of peak experiences. Once Venus moves on to compassionate, cozy Cancer on Monday, you'll be less willing to experiment and more interested in maintaining a level of comfort for everyone involved.

♊ GEMINI (May 21-June 20): A lot is happening because of the four planets in Gemini, although Venus advancing into Cancer might narrow the field you've been so deftly playing. While the demand for your presence at social events will diminish as long as your Mercury ruler is retrograde who needs the transportation hassles and rescheduling of dinner dates? Also, try to downplay a growing sense of the nebulae generated by slow Saturn in your sign facing off against power-crazed Pluto during the weekend. Serious business.

♋ CANCER (June 21-Jul 22): Lay low. An abundance of planetary activity in your reclusive 12th house can make you feel like you've run the marathon or bled through the mill even if you're in full on hermit crab mode and don't want to leave the house. A Moon Child may be more sociable after Venus crosses into your sign on the 20th, but you're not quite ready to welcome the world with open arms. Perhaps after the first lunar eclipse of the year, scheduled for the 26th, is over and done with and enigmatic Mars has entered Cancer?

♌ LEO (July 23-Aug 22): So much for predictability! This week it's the pure energy of Uranus that dominates the Lion's domain. How weird or wild will it get? That depends on how much store you place in your partner's ability to be consistent. But since no one else seems to care about continuity, you might as well throw caution to the wind too. This would be an excellent week to display your more original, daring and erotic qualities, even if it means shocking a prospective client or employer.

♍ VIRGO (Aug 23-Sept 22): Other signs can act erratically, or pull a surprise this weekend, but Virgos would be better off clinging to the tried and true and most important, what is safe. While your Mercury ruler is retrograde and you can't properly assess outcomes, don't fool around or take risks you normally wouldn't. Besides, sharp-tongued, short-tempered Mars in your Gemini midheaven could be hurtful; impulsive behaviour can do more harm than the good that was intended.

♎ LIBRA (Sept 23-Oct 22): Watch out! Here comes another chance to fall head over heels in love! Librans, more than the rest of us, are fortunate enough to receive the full benefit package from the twice-a-year trine between their Venus ruler and Uranus. That freedom-loving Uranus is in your Aquarius house of romance and it increases the odds of the relationship being fun, even frivolous. The connection also suggests that a romantic attachment can be made in cyberspace or via video dating. So what are you waiting for?

♏ SCORPIO (Oct 23-Nov 21): You're okay; it's your partner, parent, roommate or the landlord who is liable to freak when the Taurus moon engenders a red planet Uranus in your home base. As long as you keep an eye on your home and commitments and keep track of credit card activity, you'll be in good shape if you decide to get rid of obligations that no longer make sense. Since retrograde Mercury is in your house of shared values, now is a good time to reevaluate your holdings or research refinancing your mortgage. Just don't sign anything yet.

♐ SAGITTARIUS (Nov 22-Dec 21): How does attending a school for scoundrels sound? There's nothing especially nefarious about Venus's easygoing trine to Uranus in your house of education, however, the trine is the stuff romantic farce is made of. The foibles of society also become quite apparent when the people you hang out are subject to ridicule. Remember, 'Laugh and the world laughs with you.' The crying part comes during the last of the three oppositions fearful Saturn makes to sneak Pluto in your sign over the weekend.

♑ CAPRICORN (Dec 22-Jan 20): Healthcare professionals, especially your vet, might take up a good deal of your time this week. Co-workers, too. Services that you rely on and/or request have greater significance, information you obtain carries more weight. After Venus enters your Cancer complement on Monday, people you deal with on a regular basis can become more accessible, more willing to go for coffee and share the breeze. Nevertheless, if you're feeling anxious for no reason, here's a reason: explosive Pluto opposing your cautious Saturn ruler.

♒ AQUARIUS (Jan 21-Feb 18): The Water-Bearer may well turn out to be the object of Libra's affliction. While Venus displays a variety of her charms to your charming Uranus ruler this weekend, anything can happen. Since the goddess of beauty and affectation is in your Gemini house of risk and romance, the odds are in Cupid's favour. But you've already found your true love, then plan something suitably sensational to celebrate this happy state of affairs. Don't let a problem with the house or family spoil the occasion.

♓ PISCES (Feb 19-Mar 19): Artistic Venus leaves Gemini, the sign of your home and feelings about family, just as the sun enters it. You could be trading a desire for harmony and beauty for a will to power. Check it out. If none of this applies to your particular variety of fish, then concentrate on typical Mercury retrograde stuff: clean out the closets, shred papers you no longer need, reread books you haven't touched since school. But if you sense a crisis is coming, do the smart thing: pledge allegiance to your group. ♐

EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. Telling the story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development. •**MRIYA EXHIBITION:** 1:100 scale reproductions of major airplanes, rockets and space technology. Models of the world's largest airplane AN-225 Mriya, and the Zenith rocket of Sea Launch. Until June 21.

DEVONIAN BOTANIC GARDEN 5 km SW of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$5.75 adult; \$4.50 senior; children under 4 free. •Shop in the Garden. SAT 25 (noon): Walk with a Horticulturist. Tour the Alpine garden and native plant areas. Pre-register. Regular garden entrance fees apply.

FORT EDMONTON PARK Fox Dr., Whitemud Dr., 496-8787. Open weekdays 10am-4pm; weekends, 10am-6pm (May 19-June 28). SUN 19-MON 20 (10am-6pm): Spring Carnival. TIX \$8 adult, \$6 youth/senior, \$24.50 family. (May 19-Sept. 2 and Sept. Sundays).

JOHN JANZEN NATURE CENTRE Fox Dr., Whitemud Dr., 496-8787, 496-2925. Open weekdays 9am-4pm; weekends/hols 11am-5pm (until May 17). •Animals as Architects exhibit: Weekends, drop-in 1-4pm. TIX \$1 child (2-12 yrs); \$1.50 adult; \$1.25 youth (13-17 yrs)/senior; \$4.25 family. SUN 19 (1-4pm): Froggy friends. SAT 18-MON 20 (1-4pm): Spring Forward. SUN 26 (1-4pm): Attracting wildlife.

JOHN WALTER MUSEUM Kinsmen Sports Centre Park, 496-8787. SUN 19 (1-5pm): Basic breads. SUN 26 (1-5pm): Garden Sunday.

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. •**GLACIERS TO CARTIER: EXPLORERS:** Until May 27. •**DISCOVERY ROOM:** An interactive educational venue dedicated to children and families. Old-fashioned winter fun. Hear stories of St. Albert women. Suggested donation \$2.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. •**RIBBONS AND RUFFLES SHOW:** Spring in the Show Pyramid. Until June 9. •**ART OF MARGUERITE BASKETT:** Watercolours by Marguerite Baskett. Until May 24. TIX \$5 adult, \$4 senior/youth, \$2.50 child, \$15 family. SAT 18-SUN 19 (9am-6pm): Muttart Conservatory annual bedding plant sale.

ODYSSEUM 11211-142 St., 452-9100. Open Sun-Thu, 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre.

•**TransCanada PipeLines Gallery:** St. Anne Place: Hands-on exhibits.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131. www.pma.edmonton.ab.ca. Open weekdays 9am-9pm; weekends 9am-5pm. •**SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •**TREA-**

SURES OF THE EARTH: Geology collection. Permanent exhibit. •**THE HABITAT GALLERY:** Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •**THE NATURAL HISTORY GALLERY:** •**BUG ROOM:** Live invertebrate display. Permanent. •**THE BIRD GALLERY:** Mounted birds. Permanent. •**SIXTIES PROP AND SHOP:** Props on sale. SAT 18-SUN 19, 9am-5pm. •**ALICE'S RESTAURANT:** (The Museum Café). •TIX weekdays (25% off) \$9 adult; \$7 senior; \$5 youth (7-17 yrs.); free child 6 and under; \$25 family until June 30. •**FEATURE GALLERY 2: DOMESTIC ART: QUILTS FROM THE MUSEUM'S COLLECTION:** Until Sept. 2.

•**EDMONTON FILM SOCIETY:** Museum Theatre. MON 20 (8pm): *The Bad and the Beautiful* starring Kirk Douglas. TIX \$5 adults, \$4 senior/student, \$2 (kids 12 and under).

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities.

TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. •Open Tue-Fri 10am-4pm; Sat 12-4pm. Largest telecommunications museum in Canada. An interactive educational gallery dedicated to children and families featuring a multi-media presentation on the past, present and future of telecommunication starring Xeldon the talking robot. TIX \$3 adult, \$2 child, \$5 family.

UKRAINIAN CULTURAL HERITAGE VILLAGE 25 minutes E of Edmonton on Hwy. 16, 662-3640. Open 10am-6pm. MON 20 (11:30am-4:30pm): Celebration of Spring Festival: Activities, exhibits, market square, petting zoo.

KIDS STUFF

CALDER LIBRARY 12522-132 Ave., 414-5656. •Every THU (10:30am and 1:30pm); TUE (7pm): Pre-school storytime, 3-5 yrs. Pre-register. Until May 30. •Every TUE (4pm): Readers' Theatre Workshop, Grades 4+. Pre-register.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every THU (10:15-10:45am): Little Tales for Little People, 3-5 yrs. Until May 30. Stories, finger plays, and games. Drop-in. •Every WED (10:15-10:45am): Time for tots, 2-3 yrs. Until May 29. Pre-register. SAT 25 (2pm): Dragon Ways, 5-8 yrs. Pre-register.

EDMONTON ASSOCIATION FOR BRIGHT CHILDREN (EABC) Alberta School for the Deaf, Sunroom, 6240-113 St., 433-9371. SAT 11: Super Saturday, Grades 1-6. Strategy games, featuring Assideum. Free for members. Memberships available. Pre-register.

GRANT MACEWAN COLLEGE Jasper Place Campus, 10045-156 St., 497-4303. •Children's theatre classes, 9-12 yrs. July 15-19 and July 29-Aug. 2.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. •Every TUE (10:15am): Baby Laptime, 1-2 yrs. Pre-register.

LESSARD LIBRARY Lessard Shopping Centre, 6104-172 St., 496-1871. •Every THU (7pm): Family storytime, 3+ yrs. Until Aug. 29. No program May 23.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818. •Every SAT (2pm): Silly Saturdays, stories and crafts. Drop-in. Until May 25. SAT 18 (2pm): Silly

Saturday: Eeeek! Mousetales. SAT 25: Where the Buffalo Roam.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. THU 16: StArt, Parent and Preschooler Program: Stegosaurus. \$5/child. Pre-register. TUE 21, THU 23: StArt, Parent and Preschooler Program: Apatosaurus. \$5/child. Pre-register.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. •Every WED (10:15-10:45am): Time for twos. Pre-register.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. •Every TUE (1:30pm): Pre-school storytime, 3-5 yrs. Until May 28. Pre-register. •Every WED (4pm): Japanese Calligraphy, 8-14 yrs. Pre-register.

VALLEY ZOO 13315 Buena Vista Rd., 496-8787. Open daily 9:30am-6pm until June 30. •Every SUN (1-4pm): Zoo Sundays. TIX \$3.50 child (2-12), \$6 adult, \$4.50 youth (13-17)/senior, \$19 family Until Oct. 14.

LECTURES/MEETINGS

ALBERTA WILDERNESS ASSOCIATION Strathcona Community League, 10139-87 Ave., (403) 283-2025. www.AlbertaWilderness.ca. THU 16 (7-9pm): *Flight of the Golden Eagle, the Big Picture Begins to Emerge* presented by Peter Sherrington. TIX \$4 ea., children free.

BELMEA COMMUNITY LEAGUE 9109-182 St., 488-7926. SAT 27 (10am-4pm): Plant a Row-Grow a Row: Compost sale.

CENTRE FOR WELLNESS IN MOTION N. Edmonton, 459-3908. Introductory reflexology for family and friends. Learn relaxation techniques and how to love your feet so you can feel better all over.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. SAT 25 (11am): Sharing perennial plants and our neighbourhood. Pre-register.

L'ARCHE ASSOCIATION OF EDMONTON 465-0618. THU 16: *Searching for Hope* presented by Jean Vanier.

LIFE ENRICHMENT CENTRE 4936-87 St., 462-4491. •Every SUN (11am): Jaclyn Darby presents *The New Spirituality*. Music by Deanna Clee and Kelly Thomas. (Until June 20).

LIONS SENIOR CENTRE 11113-113 St., 451-0648. WED 29 (7:30pm): The Northwest Voyageurs Canoe and Kayak Club hosts a new members night. Slide show on canoeing and video showing of *Slave to the River*.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818, 450-0511. •Living with Loss. Pre-register. Until June 18. •Every FRI (1-4:30pm): Bridge players. Drop-in. Until May 24.

MULTIPLE SCLEROSIS SOCIETY 471-3034. Saturday Tai Chi. Pre-register. •11203-70 St. MON 27 (7-9pm): Education session on hypnotherapy.

ORLANDO BOOKS Room for Change (upstairs), 10123 Whyte Ave., 439-6670. www.geocities.com/altto-cap. •Every SAT (3:30pm): Alternatives to Capitalism: Discussion and working group.

PUBLIC MEETING •Clareview Recreation Centre, 3804-139 Ave., 496-5816. THU 16 (7pm): Proposed amendment Northeast Edmonton, Clareview Town Centre Neighbourhood Area Structure Plan. •Steele Heights Junior School, 146-

07-59 St., 496-6096. THU 23 (7pm): Proposed amendment of Miller Neighbourhood Area Structure Plan.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. THU 16 (6:30pm): Diabetes-What's It All About? Session 1. Pre-register. THU 23 (6:30pm): Diabetes-What's It All About? Session 2. Pre-register.

TOASTMASTERS •N'ORATORS TOASTMASTERS CLUB NE, 474-6001. •Every THU evening overcome your fears of public speaking. •**PURSUERS TOASTMASTERS CLUB** Cedar Park Inn, 51 Ave., Calgary Trail, 417-6580. •Every WED (7-9pm): Learn public speaking and how to run meetings. Meet positive, enthusiastic members who are improving their lives. Free.

UNIVERSITY OF ALBERTA •COALITION AGAINST WAR AND RACISM Humanities Centre, Rm. 1-7, U of A Campus. •Every THU (4:30-5:30pm): Meeting. Everyone welcome. •**SPANISH LANGUAGE CAFÉ**, Parkallen Pizza, Upstairs 8424-109 St., 492-4221. •Every THU (7-8:30pm): Beginner-advanced students of Spanish, opportunity to practice conversational skills.

WASKAHEGAN TRAIL ASSOCIATION •Bonnie Doon Mall Recycle, 85 St., 85 Ave., 488-6948. SUN 19 (9pm): Free guided hike, approx. 10 km at Hastings. Bring lunch and beverage. •Abbottsville Mall McDonalds, 30 St., 118 Ave., 488-6948. SUN 26 (9am): Free guided hike, approx. 11 km at Pleasantview. Bring lunch and beverage.

WOMEN IN BLACK Strathcona Farmer's Market, 83 Ave., 103 St., 435-7051. •Every SAT (10-11am): Women in Black (Edmonton), a women's peace and anti-racist group invites all women and men to attend a silent vigil. Black clothing preferred, but not required.

LITERARY EVENTS

BACKROOM VODKA BAR 10324-82 Ave., upstairs, 490-1414. •Every TUE (8pm): The Beat Goes On: Poetry Open Stage with the Raving Poets Band hosted by The Alberta Beatnik. No cover.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818, 450-0511. •First WED ea. month (3-4:30pm): Mill Woods Reading Group. Until June 5. •Living with Loss. Pre-register. Until June 18.

ORLANDO BOOKS Room for Change, 10123 Whyte Ave., 432-7633. THU 16 (7:30pm): Lorie Misseck reads from her new book, *A Promise of Salt*. FRI 17 (7:30pm): Adam Dickinson reads from his new book of poems, *Cartography and Walking*. THU 23 (7:30pm): Book launch: Laisha Rosnau reads from her novel, *The Sudden Weight of Snow*.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. THU 23 (7pm): Patio picks: Books and lemonade with Laurie Greenwood. Pre-register.

LIVE COMEDY

COMEDY FACTORY 3414 Gateway Boulevard, 469 4999. THU 16-SAT 18 (8:30pm): Comedian/ventriloquist Damien James and special guests. THU 23-SAT 25 (8:30): Comedian Lamont Ferguson and guests.

FARGO'S ON WHYTE 10307-82 Ave., 433-4526. •Every SUN: Fargo's Laugh-a-Lot Comedy.

SIDETRACK CAFÉ 10333-112 St., 421-1326. •Every THU (7:30-9:30pm): What Happens Next? comedy improv show, hosted by Graham Neil. Through spring. TIX \$3.

TIN PAN ALLEY 4804 Calgary Tr. S., 702-2060. TUE 21: Cheese Tea.

QUEER LISTING

AGAPE Rm. 7-152, 7 Fl. E. North Building, U of A. •Tues. (5-6pm): A sexual orientation and schooling focus group. For info: Andre Grace andre.grace@uofa.ca

AIDS NETWORK OF EDMONTON SOCIETY 201, 11456 Jasper Ave. 488-5742. Support services for people affected with HIV infection/AIDS. Line, counselling, referrals, support groups, preventive education programs, resource centre, speakers bureau, outreach, advocacy and public awareness campaigns.

AXIOS 454-8449. A support group for local chapter of the international organization of Eastern Orthodox Eastern-Rite Catholic Gay and Lesbian Christians.

DIGNITY EDMONTON 482-6845. Support community for lesbian/gay Catholics and friends.

DOWN UNDER 12224 Jasper Ave. 482-7960. Steam bath.

EDMONTON RAINBOW BUSINESS ASSOCIATION 422-6207. Gay men and Lesbians in business and non-business. Share business knowledge, learn, make friends, network in positive, proud space where being yourself is the norm.

LAMBDA CHRISTIAN COMMUNITY CHURCH Garneau United Church 11148-84 Ave., 474-0753. •Every SUN (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community.

LIVING POSITIVE 488-5768 www.connect.ab.ca/~livepos; Edmonton Persons Living with HIV Society. Peer facilitated support groups, peer counselling. Daily drop-in.

LUTHERANS CONCERNED 426-0905. www.lcna.org. All Chapter spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions.

METROPOLITAN COMMUNITY CHURCH OF EDMONTON 426-2321. Weekly church services, non-denominational.

POLICE LIAISON COMMITTEE 421-2277, 1-877-882-2011 (ext. 2038). Edmonton Police Service and the Gay and Lesbian community.

PRIME TIMERS 426-7019. •Every 2nd SUN ea. month (3pm): Monthly meetings. Social group for gay/bisexual men over 40 and their friends.

SPECIAL EVENT

BEV FACEY HIGH SCHOOL 99 Colvill Boulevard, 467-0044. SAT 18 Horticulture spring garden sale

BUDWEISER MOTORSPORTS 461-5801. FRI 24: Steet legal drag. SAT 25: Double header raceday. SUN 26: Precision performance drags.

EDMONTON QUEEN Rafter's Landing, 9734-98 Ave., 424-BOAT. Now open. Cruises start May 18.

WORKSHOPS

ACTORS INTENSIVE WORKSHOP 433-1124. Learn film auditioning techniques from a working actor whose movies have screened in Europe, North America, and Asia. Ongoing workshop weekday evenings. Free.

ARTHRITIS SOCIETY Mill Woods Assembly, 2225-66 St., 424-1740. Arthritis Self-Management Program (6-wk course). \$25 ea; \$45 couple members; \$35 non-member; \$55 non-member couple. Pre-register.

DEVONIAN BOTANIC GARDEN

THE ART OF DOWNTOWN

What's Happening Downtown!

DISPLAYS/MUSEUMS

McKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

KIDS STUFF

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. **THE CHILDREN'S GALLERY: FROM HEAD TO TOE** by Lisa Murray. For children 4-12 yrs. •Raiders of the Lost Art. Saturday art classes for ages 4-5; 6-8 and 9-11. •Every SAT: Drop-in youth workshops for ages 12+.

LECTURES/MEETINGS

DANCE EXPRESSIONZ Capital Tower Building, 206, 10609-101 St., 426-4766. Relieve daily stress through dance.

LEGISLATURE GROUNDS www.worldpartnershipwalk.com. SUN 26 (11am): The World Partnership Walk. Fight against global poverty.

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-

99 St. (W. door), 426-4620. FRI 17 (6:45-8:30am): Speaker Jay Ball presents *Junior Achievement—Let Their Success Be Your Inspiration*. \$2. Everyone welcome. FRI 24 (6:45-8:30am): Casual Friday.

STANLEY A. MILNER LIBRARY Centennial Rm., 7 Sir Winston Churchill Sq., 452-4661. THU 16 (7-9pm): Support, books, videos, the Internet for families coping with severe and persistent mental illness.

UPWARD BOUND TOASTMASTERS 10 Fl., Baker Centre, 10025-106 St., 469-5816. •Every WED (7pm): Learn to speak confidently in public.

QUEER LISTINGS

BOOTS AND SADDLES 10242-106 St. Large tavern with pool tables, restaurant, shows. Members only.

FEATHER OF HOPE ABORIGINAL AIDS PREVENTION SOCIETY 702, 10242-105 St., 488-5773. Education, training and support organization.

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) Suite 45, 9912-106 St., 488-3234, www.edmc.net/glcce. Open Mon-Fri, 1:30pm-5:30pm; 7pm-10pm.

Support groups, library, youth group and discussion nights. •Request for Nominations for 2002 Edmonton Pride Awards. To nominate a person or group, provide a short bio of the nominee, the reasons you think they deserve the award, and any pertinent contact information. For more information e-mail Roz at rosten@shaw.ca or Fred at fdicker@compusmart.ab.ca. Deadline for nominations May 25.

GAY MEN'S OUTREACH CREW (GMOC) 45, 9912-106 St., 488-0564. A peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem.

HIV NETWORK OF EDMONTON SOCIETY 600, 10242-105 St., 488-5742. Support services for people affected with HIV/AIDS, info line, counseling, referrals, support groups, preventive education programs, resource centre, speakers bureau, Gay Men's Outreach Crew (GMOC), advocacy and public awareness.

ICARE 702A, 10242-105 St., 448-1768. www.icarealberta.org. The Interfaith Centre for AIDS/HIV resources and education (formerly Interfaith Association on AIDS). Providing spiritual support and con-

nections for those affected by HIV/AIDS.

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St. •Every 2nd THU each month: Meeting.

PFLAG GLCCE, Suite 45, 9912-106 St., 462-5958. •Every 3rd TUE (7:30pm): Meeting. Support/education for parents, families and friends of lesbians /gays/bisexuals/transgenders.

THE ROOST 10345-104th St., 426-3150. Open Mon-Sat 4pm-3am; Sun 8pm-3am. A multi-level night club. Disco upstairs, western downstairs.

SECRETS BAR AND GRILL 10249 107 St., 990-1818. Lesbian and gay bar/restaurant.

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP GLCCE, Suite 45, 9912-106 St., 488-3234. •Every 4th TUE ea. month (7pm): Meeting. Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings.

YOUTH UNDERSTANDING YOUTH Suite 45, 9912-106 St., 488-3234. Gay and Lesbian Community Centre. •Every SAT (8-10pm): A social and support group for youth under the

age of 25.

SPECIAL EVENTS

ARTS DISTRICT The Winspear Centre, Citadel Theatre, Edmonton Art Gallery, Stanley Milner Library, City Hall, Edmonton City Centre, Jagged Edge Theatre, 420-1757. SUN 26 (noon-4pm): Fifth Annual Open House: Performances, exhibits, activities (Edmonton Symphony Orchestra, Pro Coro Canada, Foote Musical Theatre). Free. Info @ TIX on the Square.

STANLEY A. MILNER LIBRARY Edmonton Room, 7 Sir Winston Churchill Sq., 387-4347. THU 23 (7pm): Personal Transformation Through Meditation: Andrew Vidich demonstrates simple and effective meditation techniques. Free.

WORKSHOPS

CITADEL THEATRE 422-8162. Theatre Alberta's Artstrek and Dramaworks 2002. Adult Summer Theatre School. July 5-14. Pre-register.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 424-3545. •Every TUE, THU, 9:15-11:30am: ESL Conversation Class. Until July 11.

For more information: www.edmontondowntown.com

EVENTS WEEKLY

Continued from previous page

in SW of Edmonton on Hwy 60, 47-3054. •Unusual trees and shrubs. May 23-20, June 6. •Willow highback chair. May 24-26. •Low maintenance gardening. May 25. •Spring mushrooms. May 25. •Woven willow house. May 25. •Walk with a horticulturist. May 25. •Watercolour birch trees. May 26. •Edible wild. May 26.

GRANT MACEWAN COLLEGE •Jasper Place Campus, 10045-156 St., 497-4336. •497-4301. •Colour Theory in Practical Use. Starts July 8. •Mixed Media Art workshop. Starts July 22. •Landscape Painting in Watercolour. Starts Aug. 19. •Bringing Realism to your Art: How to render fabric, leather, fur, metal and other textures. Starts Aug. 26. •Getting started with florals using acrylics. Workshop on May 25. •497-4301. •QuarkXPress level I. May 25-26.

•497-4303. •Vocal Workshop. Starts July 8. Guitar Workshop. Starts July 22. Rock and Popular Music. Starts July 15. Studio Recording Techniques. Starts July 15. •497-4336. Adobe Illustrator Level I. June 8-9. •Electronic Prepress. June 11-25. •Photoshop I. June 15-16. •Macintosh Level II. June 22-23. •Chicago in June with Arts Outreach. June 9-16. \$1696. •After Effects. Starts June 1.

RED DEER COLLEGE 422-8162. Theatre Alberta Artstrek 2002: West

Side Story. Residential Summer Theatre Program for Teens. July 7-21. Pre-register.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. •Eeeek! A Mouse! Until June 28. Pre-register.

THEATRE ALBERTA'S DRAMA-WORKS 2002 422-8162, www.theatrealberta.com. Stage Combat, workshop with nationally-renowned Paul Gelineau, July 12-14.

WHOLISTIC HEALTH CARE CLINIC

12320-103 Ave., 447-0647. Level one pranik healing weekend workshop: Learn and experience powerful self-healing techniques, meditation techniques. Step by step treatments for a variety of ailments. May 25-26. \$250 (\$50 dep.). Pre-register.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every WED (7pm): Meditation workshop.

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ELVIS COSTELLO ■ <i>When I Was Cruel</i>	CHIEFTANS ■ <i>40th Anniversary</i>	LEONARD COHEN ■ <i>Ten New Songs</i>	TRAIL OF DEAD ■ <i>Source Tags & Codes</i>	VANESSA CARLTON ■ <i>Be Not Nobody</i>	RINOCEROSE ■ <i>Music Kills Me</i>	ASHANTI ■ <i>Ashanti</i>
SHERYL CROW ■ <i>C'mon C'mon</i>	JESSE COOK ■ <i>Free Fall</i>	GREAT BIG SEA ■ <i>Sea Of No Cares</i>	BADLY DRAWN BOY ■ <i>About A Boy</i>	KYLIE MINOGUE ■ <i>Fever</i>	ST. GERMAIN ■ <i>Tourist</i>	BRANDY ■ <i>Full Moon</i>
GOO GOO DOLLS ■ <i>Cutterflowers</i>	ROBERT MICHAELS ■ <i>Allegro</i>	HARRY MANX ■ <i>Wise & Otherwise</i>	CORNERSHOP ■ <i>Handsome For A Generation</i>	SHAKIRA ■ <i>Laundry Service</i>	VERVE REMIXED ■ <i>Various Artists</i>	GLEN LEWIS ■ <i>World Outside My Window</i>
NEIL YOUNG ■ <i>Are You Passionate?</i>	PUTUMAYO: World Lounge ■ <i>Various Artists</i>	LUCINDA WILLIAMS ■ <i>Essence</i>	JOHN SPENCER BLUES EXPLOSION ■ <i>Plastic Fang</i>	VELVET EMPIRE ■ <i>Velvet Empire</i>	ZERO 7 ■ <i>Simple Things</i>	TWEET ■ <i>Southern Hummingbird</i>

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